CONTEMPORARY TECHNIQUES FOR THE CLARINET

A Selective, Sequential Approach Through

Prerequisite Studies and

Contemporary

Études

BY FRANK J. DOLAK

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NOTATION

ACCIDENTALS:

The contemporary practice of an accidental only affecting that note which it precedes is implicit throughout this study. Occasionally, courtesy accidentals are employed for reasons of voice leading and as reminders for the performer. No microtonal notations are used. Only a vertical arrow either attached to a standard accidental or standing alone is used to indicate both microtonal pitches and quarter tones.

FINGERINGS:

One of the newer aspects of this study would be the consistent use of clarinet fingerings to designate harmonics, multiphonics, microtones, and various timbres. The system employed in this study is a modification of that used by Rehfeldt. All of the keys are named for the pitches they produce in the lowe register. There are two exceptions, however. The first would be the upper E/B key of the lower joint. Thi key is named B for the pitch produced by the addition of the register key. The second exception would be th left and right Eb/Bb keys which are always notated as Bb.

HARMONICS:

The prerequisite studies that treat harmonics follow the notation used by Sigurd Rascher in his "Dail Embouchure Drills." The small, filled-in, stemless note heads placed below the whole notes represent th basis of fingering for that given harmonic. The upper whole note refers to the pitch. No microtona inflections were notated in these prerequisite studies.

ARTICULATIONS:

All of the harmonic studies appear with the long phrase placed over them. A broken curve is also use to connect the first two notes of each study.

Harmonic Study Phrasing is a short-hand method of notating the preference for a complet unarticulated phrase which can, however, be broken at any point or points for realization of the harmon by tonguing. This short-hand method of notation is used in the prerequisite studies only. It was felt th using the long curve together with broken lines presented an overly-notated score. When this composer f that the preference was for a long phrase but understood that some of the harmonics had to be rearticulat by certain performers, the long phrase in conjunction with the broken curve was used in the contempora etudes.

Etude No. 4 employs two articulations that will be new to most individuals---a "Reverse Envelope Attack and Decay." This is accomplished by starting the pitch with a soft breath attack, immediately addi a crescendo and making an abrupt stop of the sound with the tongue. The symbol is an "adequate grap representation" of the effect. Etude No. 4 uses what is called by Bruno Bartolozzi "the 'smorzato' soun which is produced by momentarily pulling the jaw away from the reed. The tongue is not used at all in t type of articulatioin; the effect is instead produced by means of embouchure pressure alo

PROPORTIONAL NOTATION:

Modern proportional notation is such that "horizontal space equals time." An articulated passage v intervening space between note heads is defined as silence. A phrased passage with intervening spac defined as being filled with sound.

FRANK J. DOLAK, Composer

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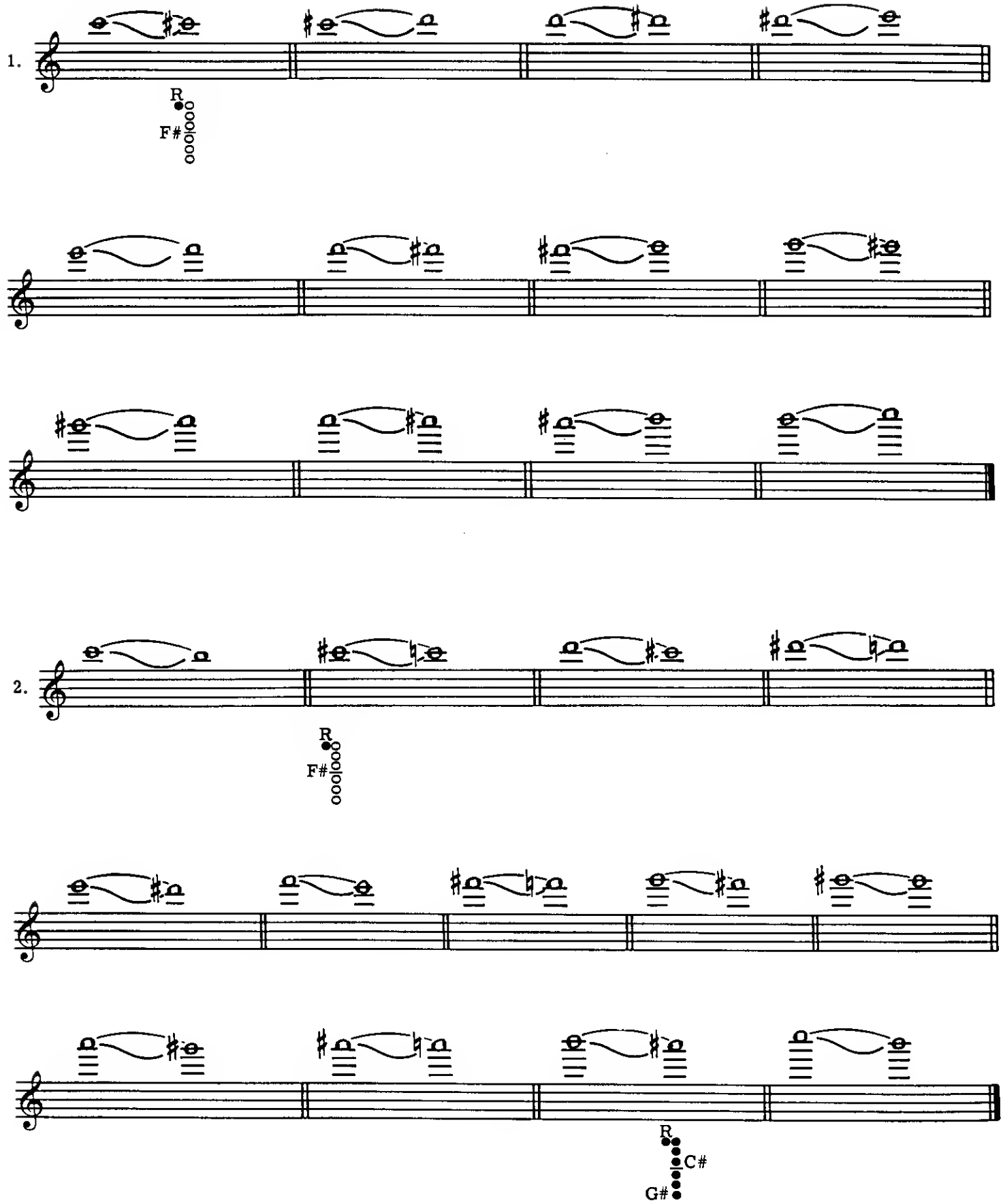
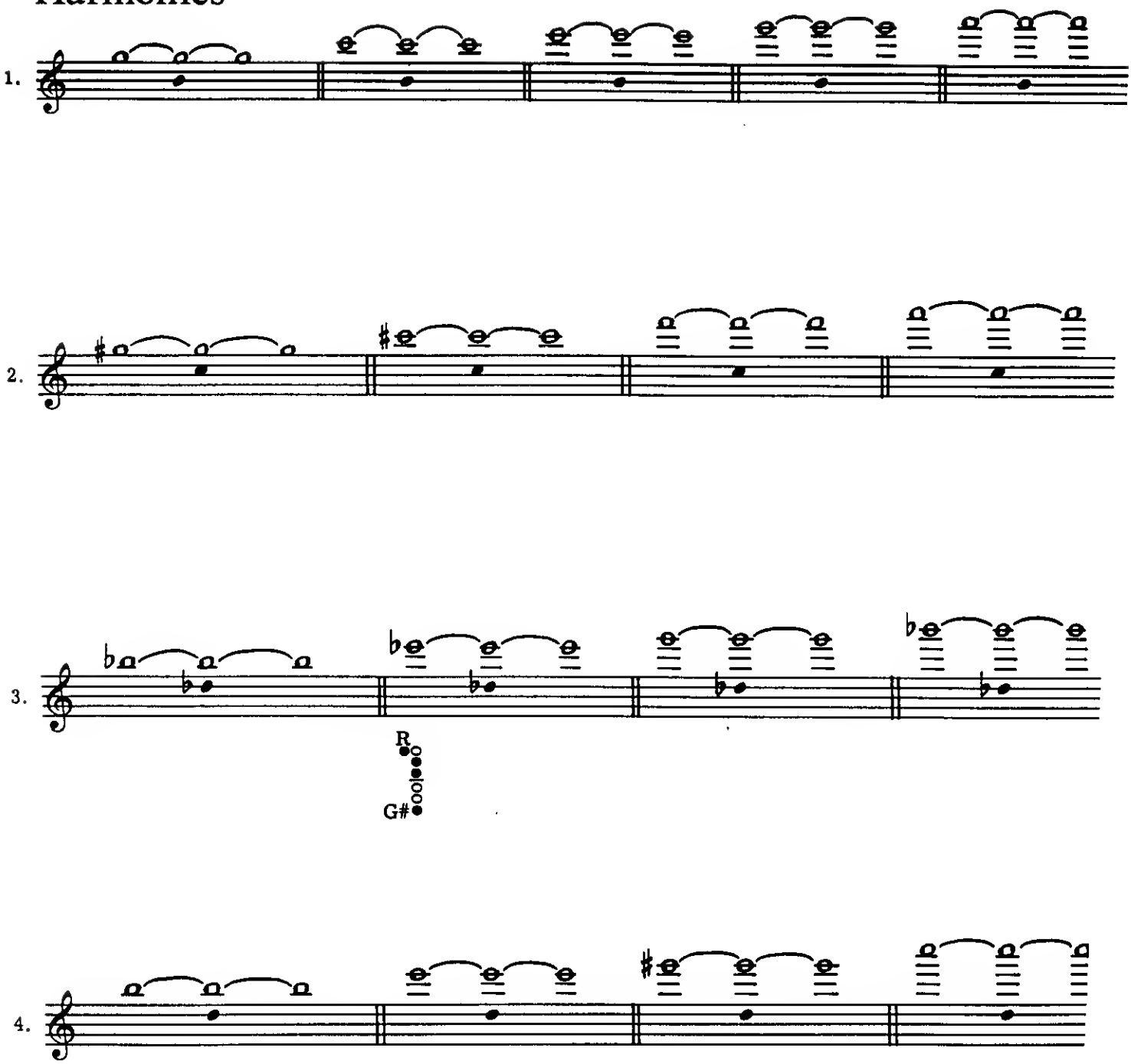
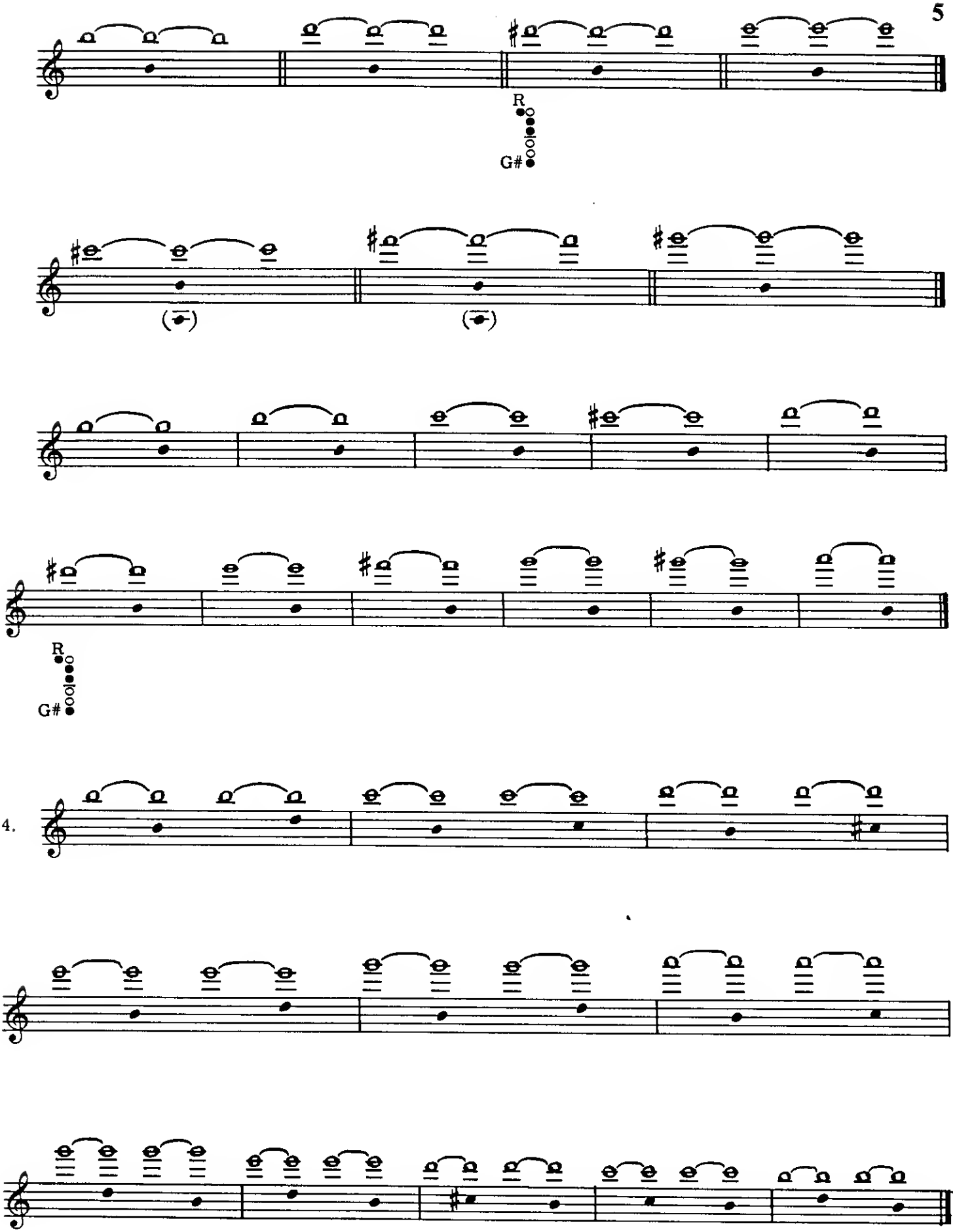
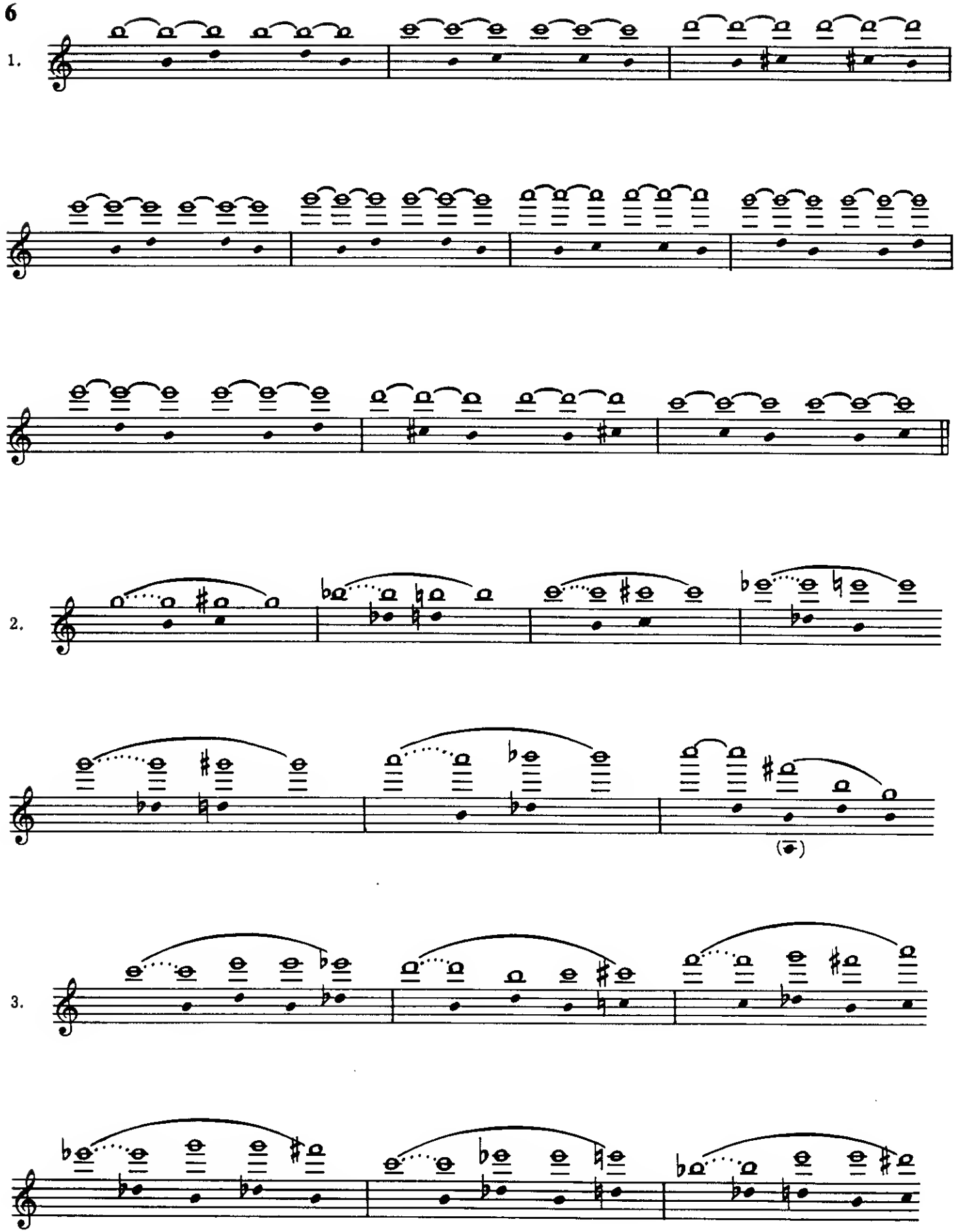
Lip Bends



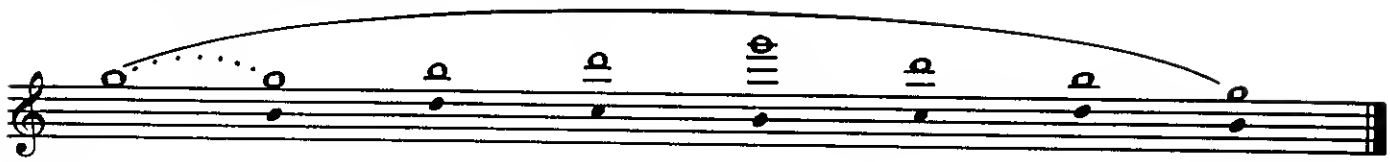
Harmonics




R
G#
R
G#
4.


1.
2.
3.

1.



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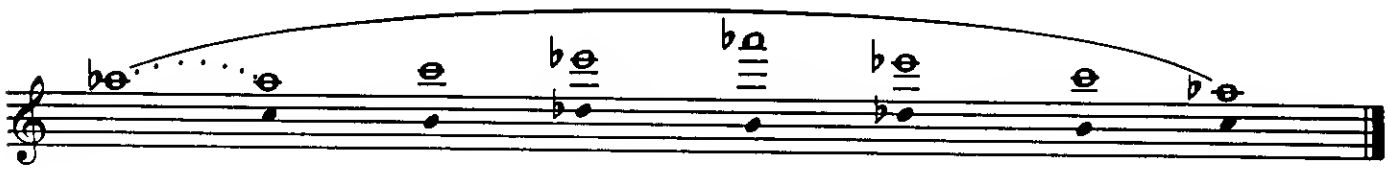

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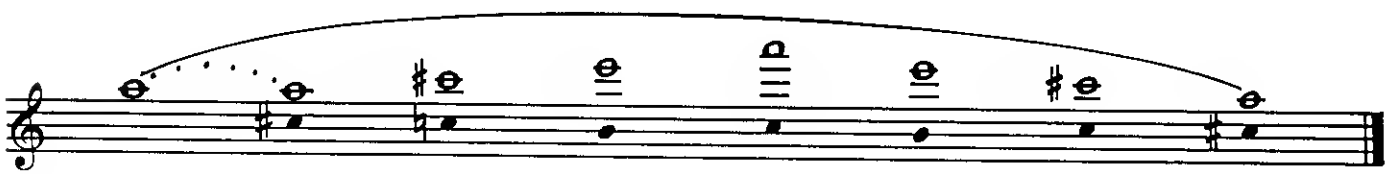

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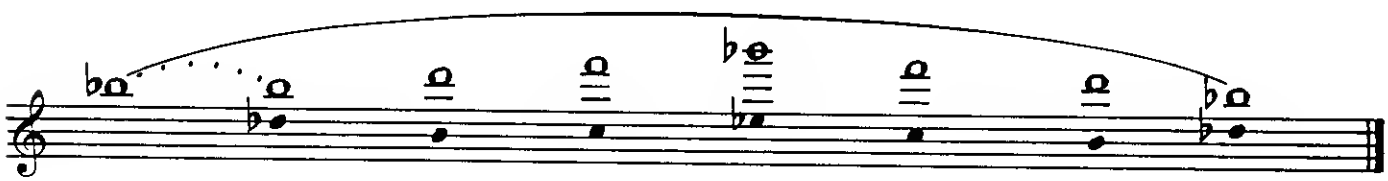

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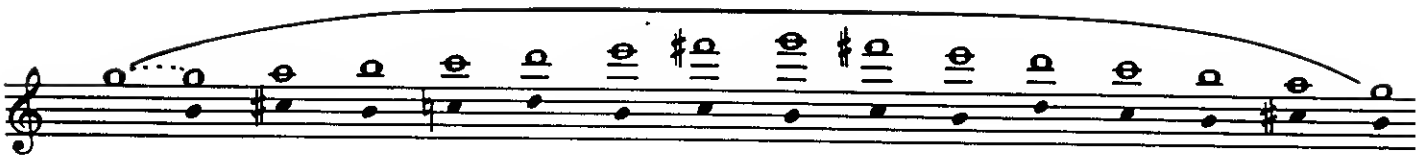

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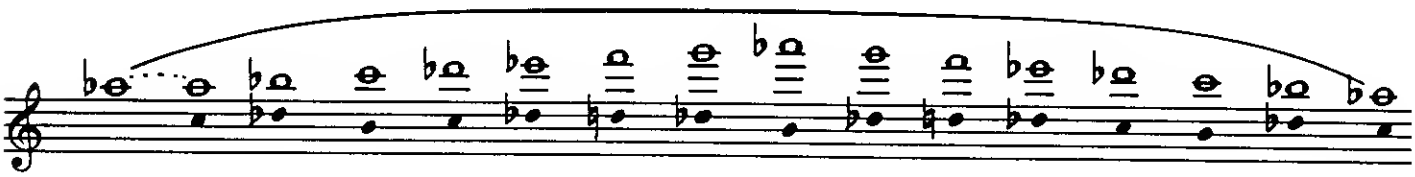

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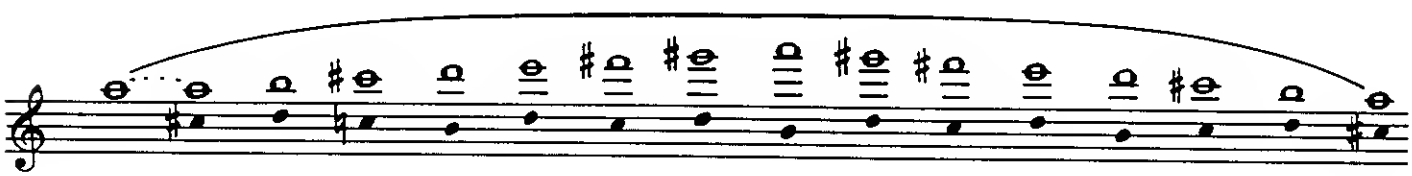

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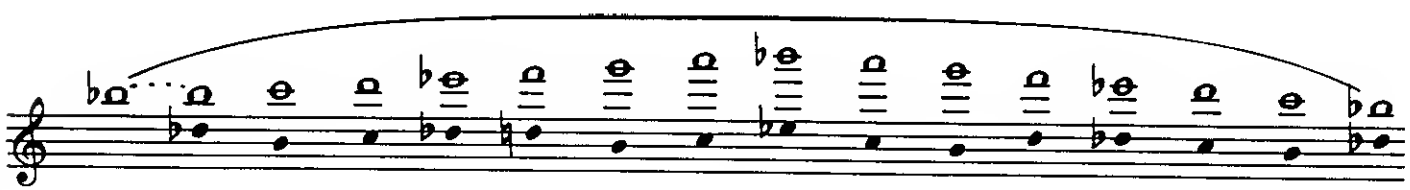

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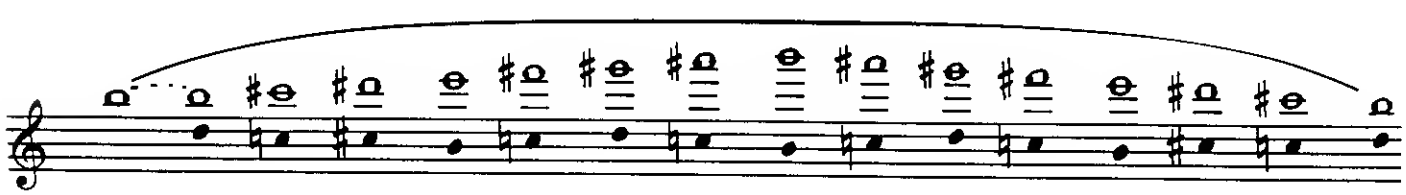

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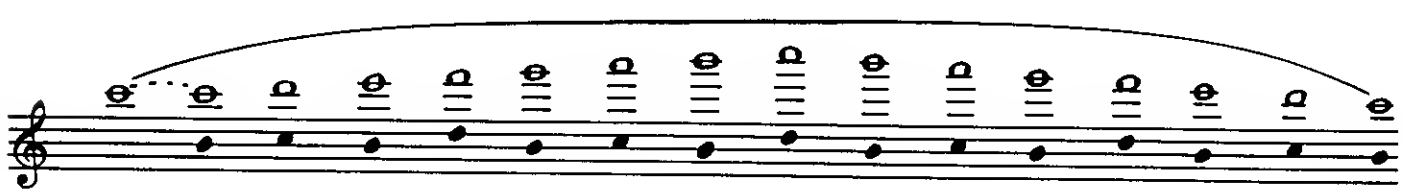
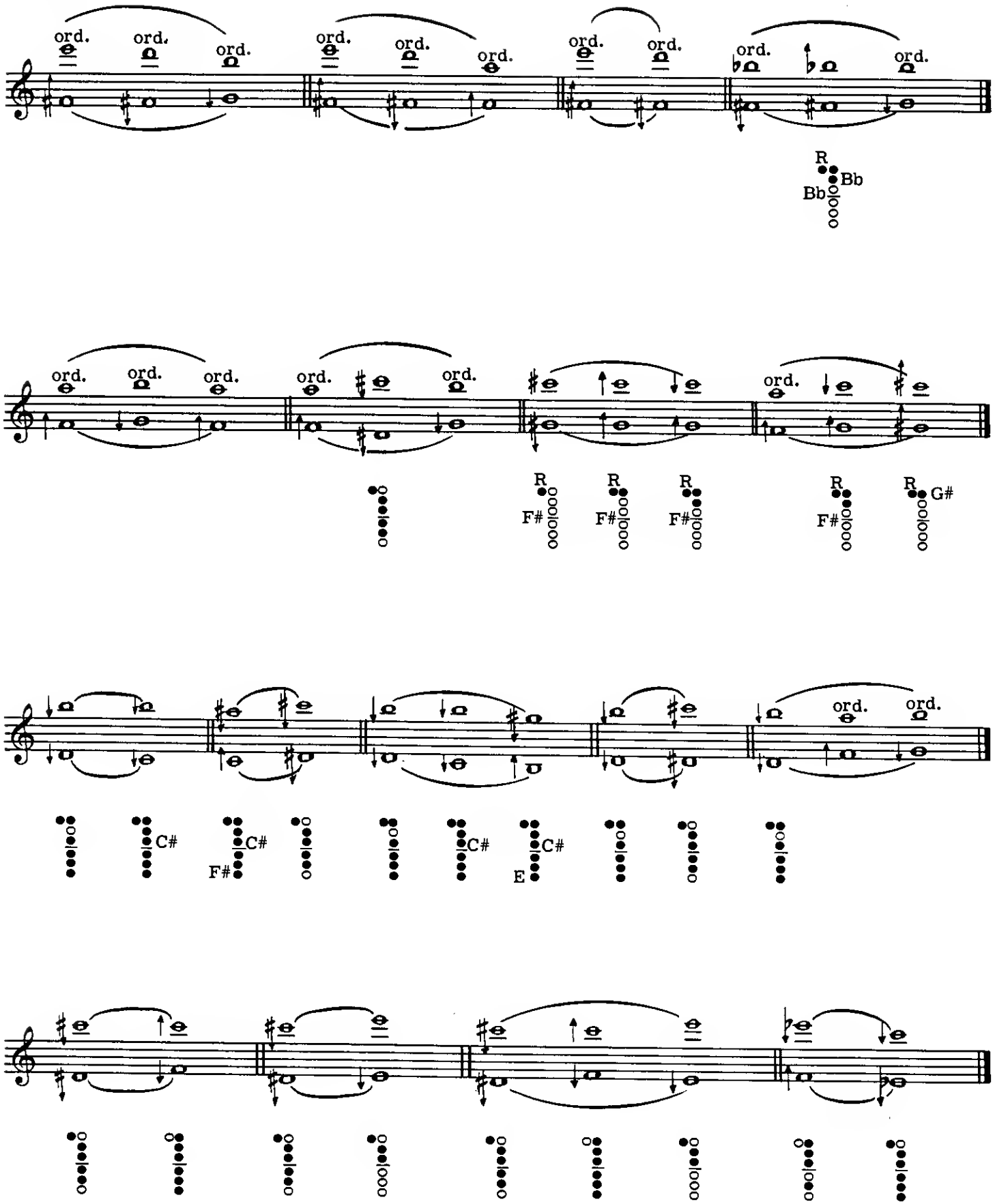
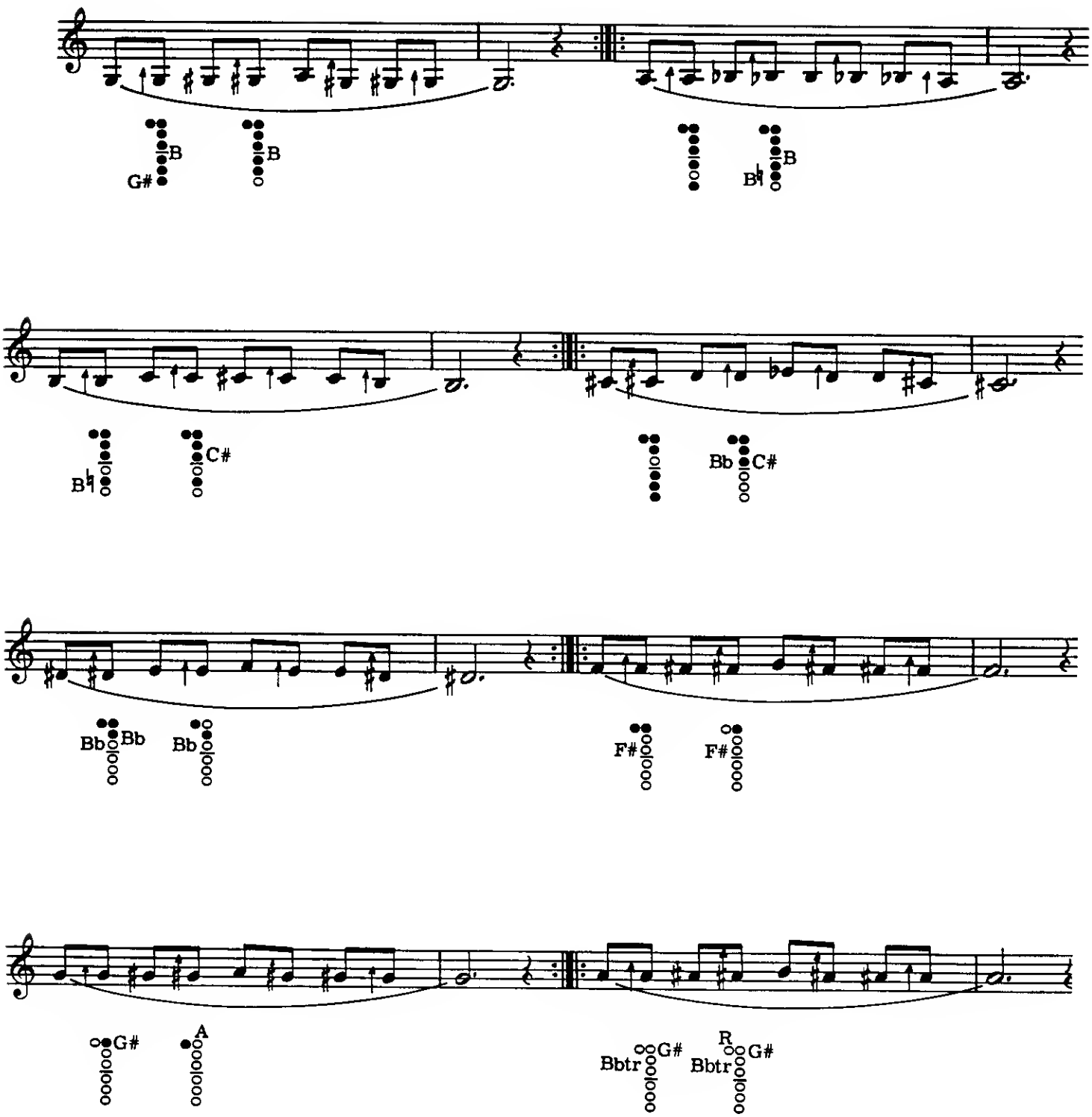
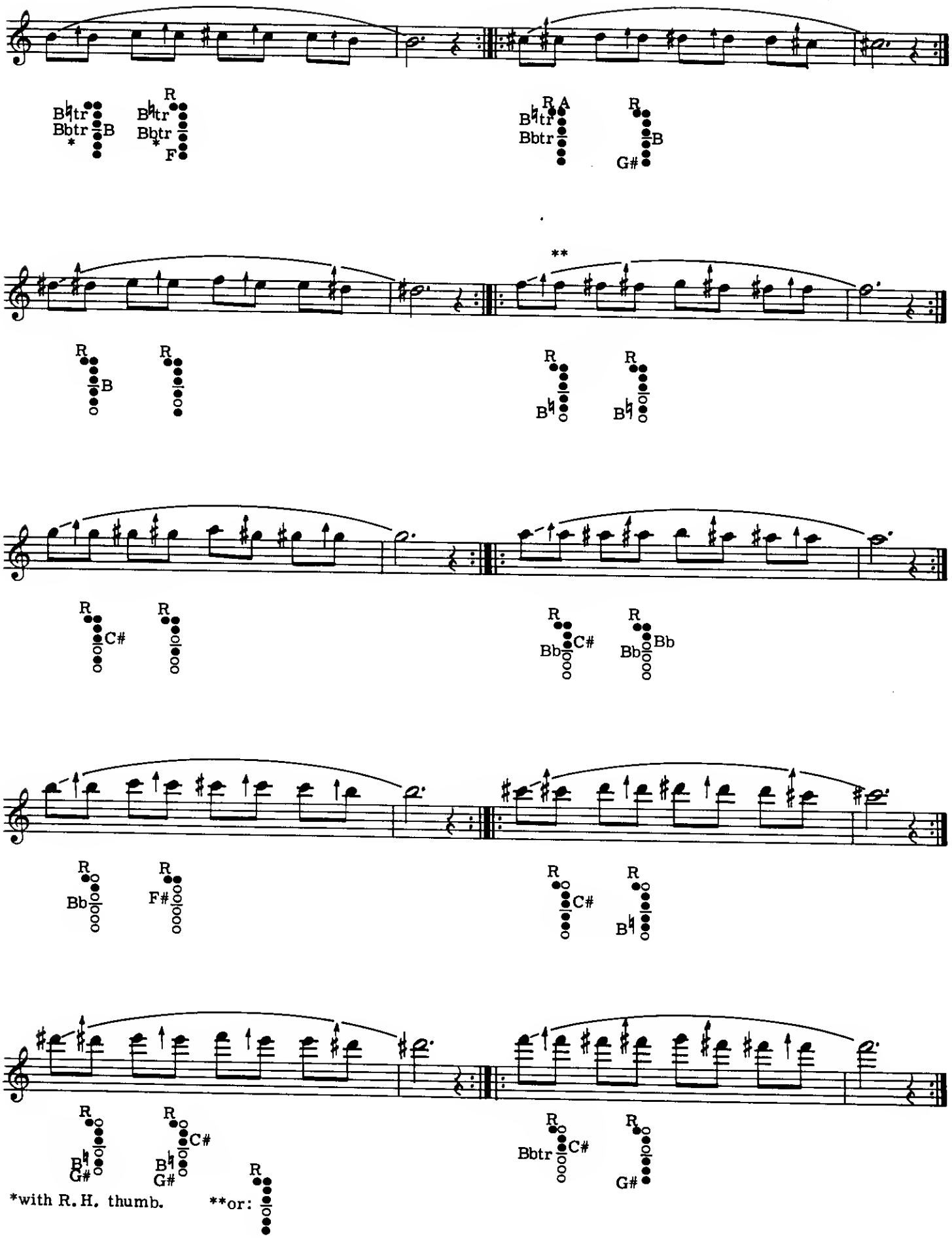


Dyads

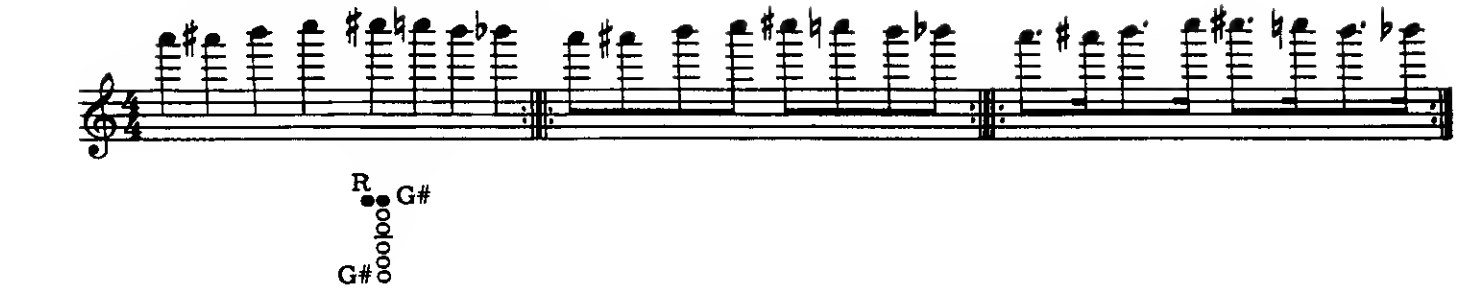


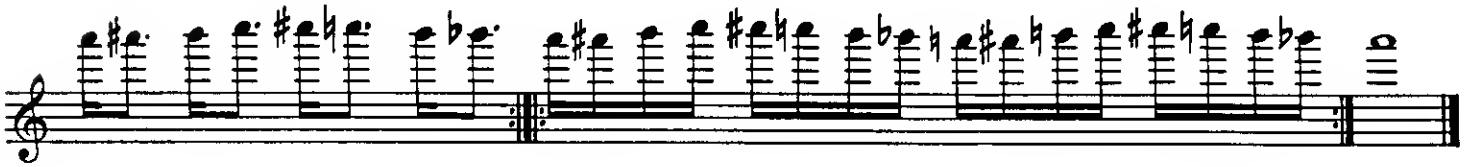
Quarter Tones

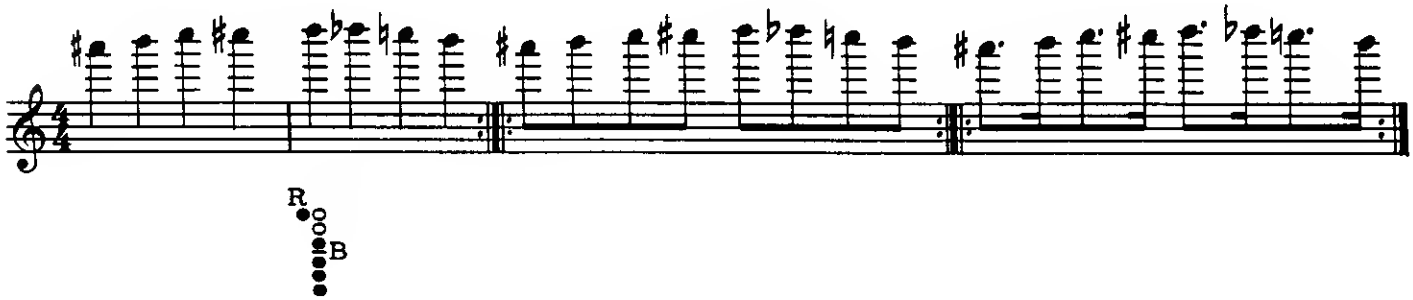


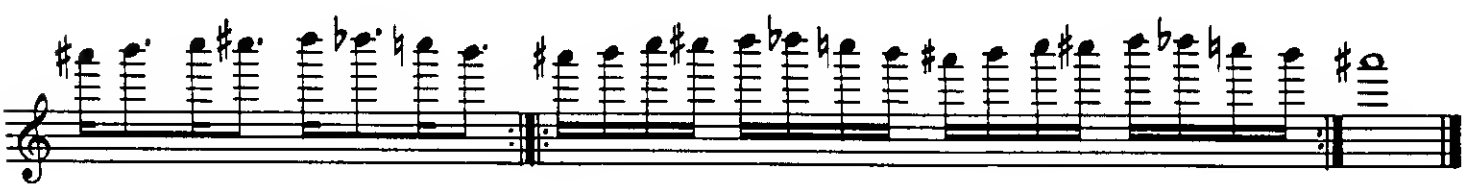

B♮tr
Bbtr
B
*
R
B♮tr
Bbtr
*
F
R A
B♮tr
Bbtr
R
B
G#
**
R
B
R
R
B♮
R
B♮
R
C#
R
R
Bb
C#
R
Bb
Bb
R
Bb
R
F#
R
C#
R
B♮
R
B♮
G#
R
C#
B♮
G#
R
Bbtr
C#
R
G#
*with R.H. thumb.
**or:
R

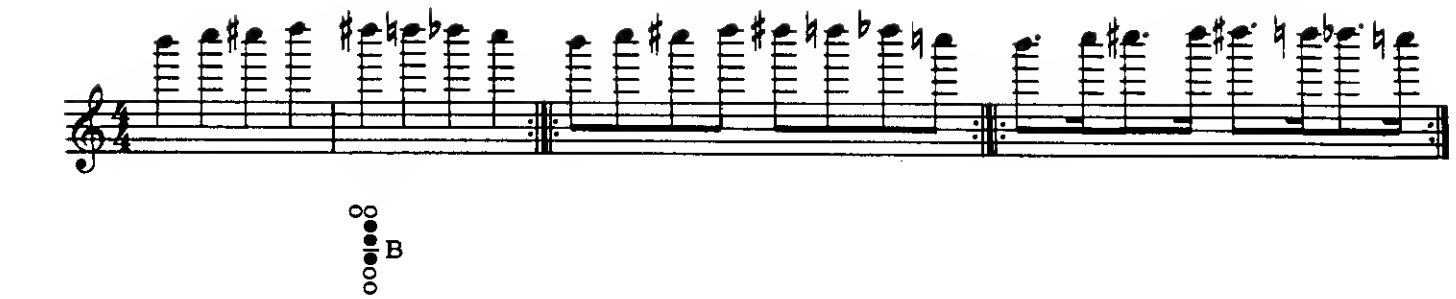
Altissimo Register

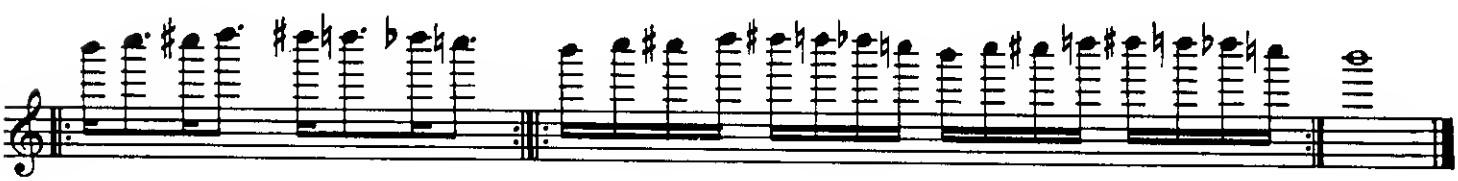


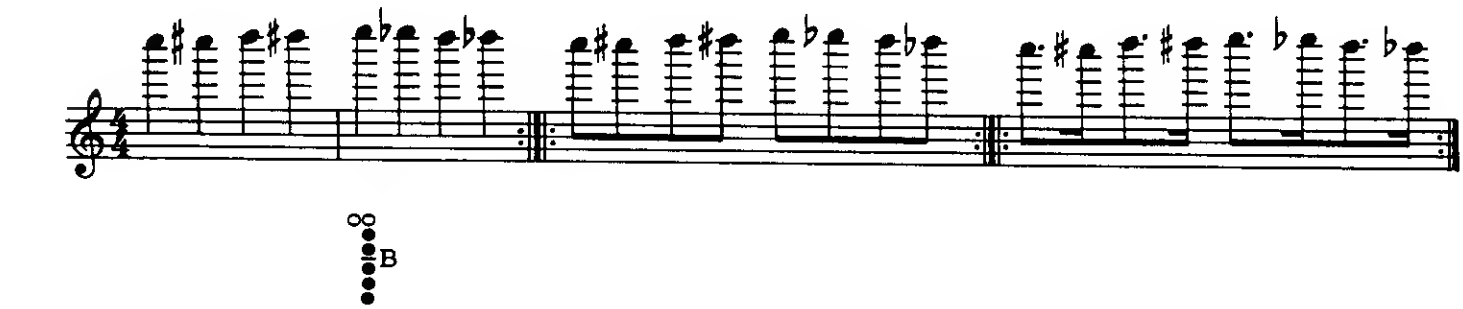







B

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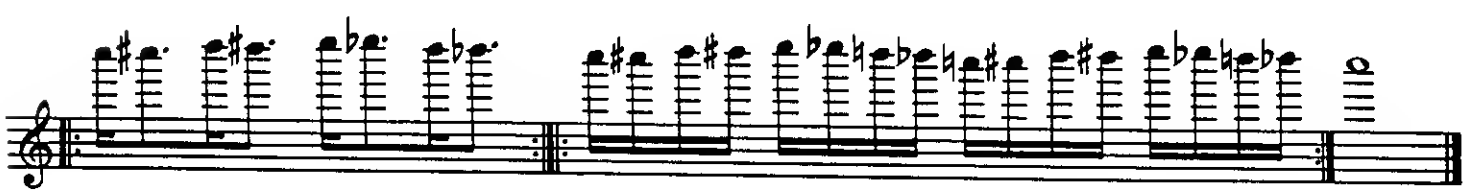
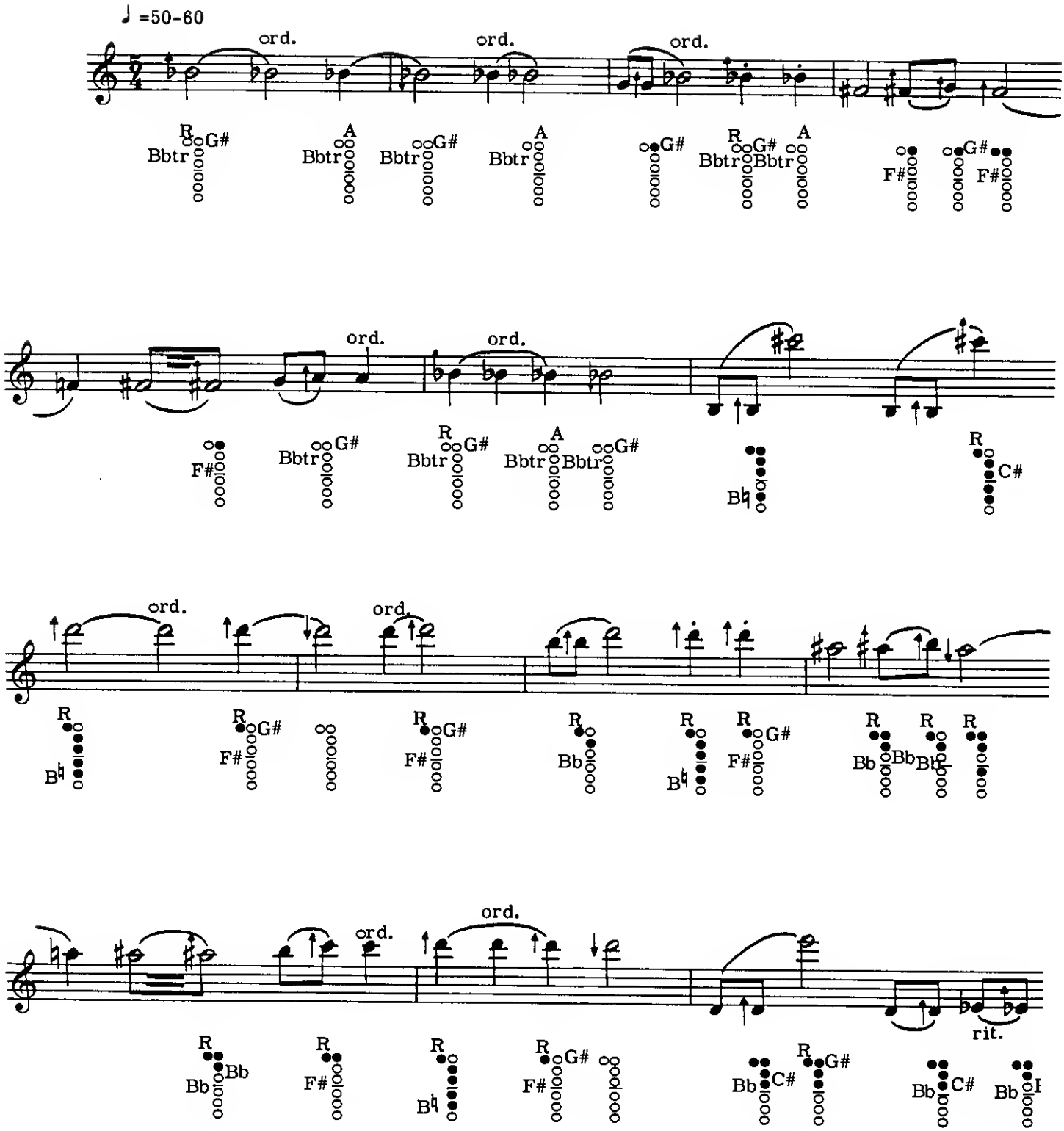
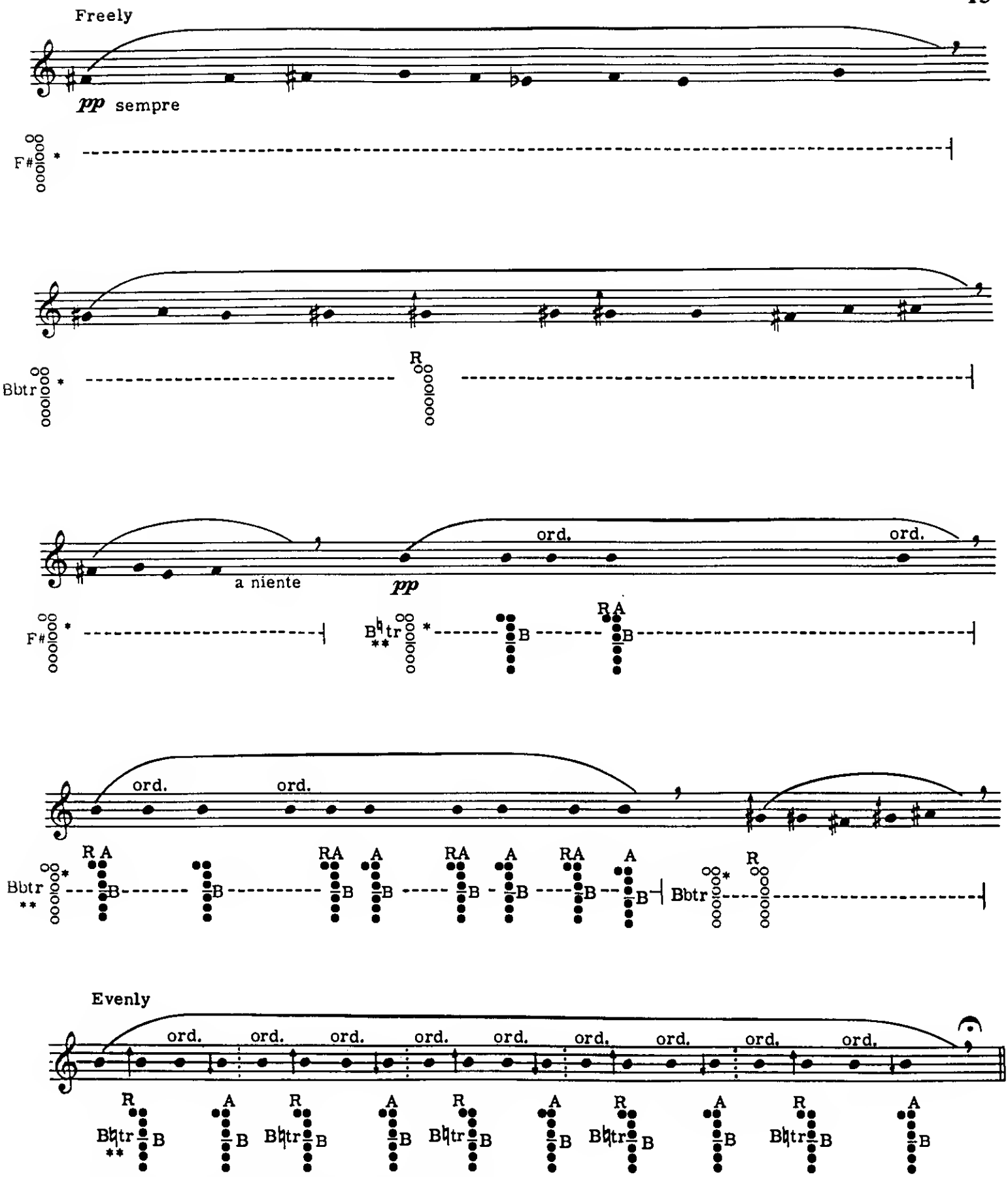
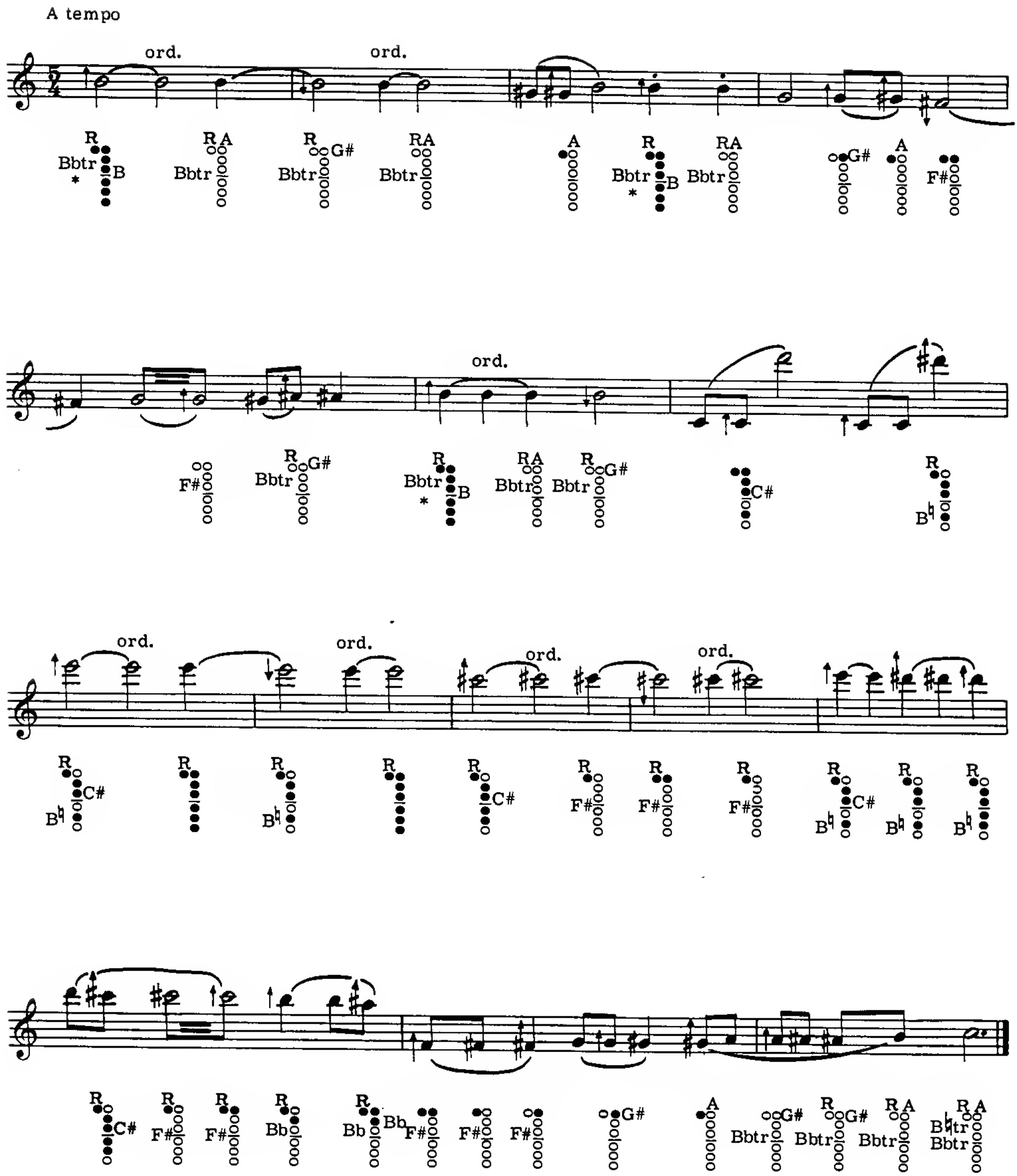


-1-



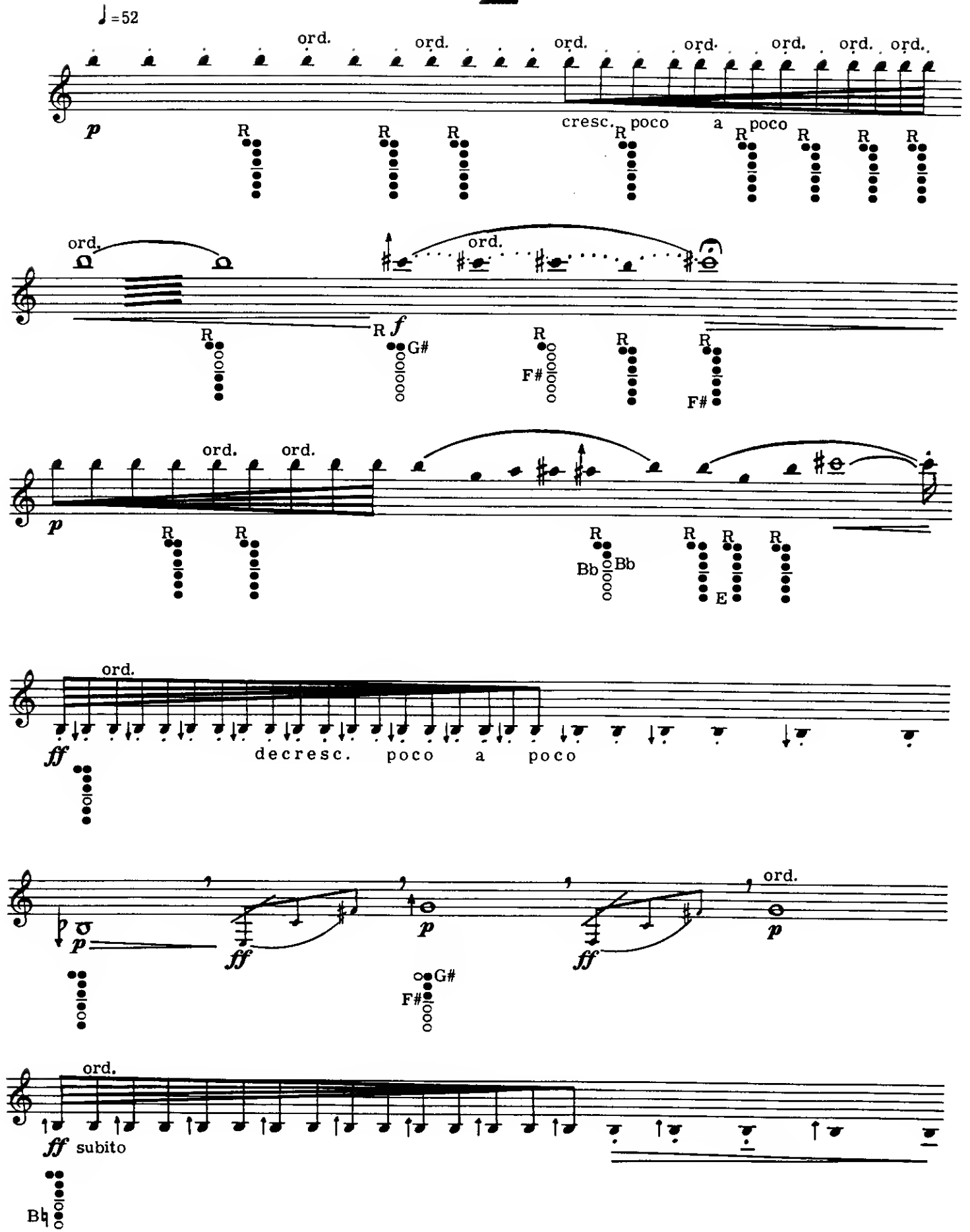


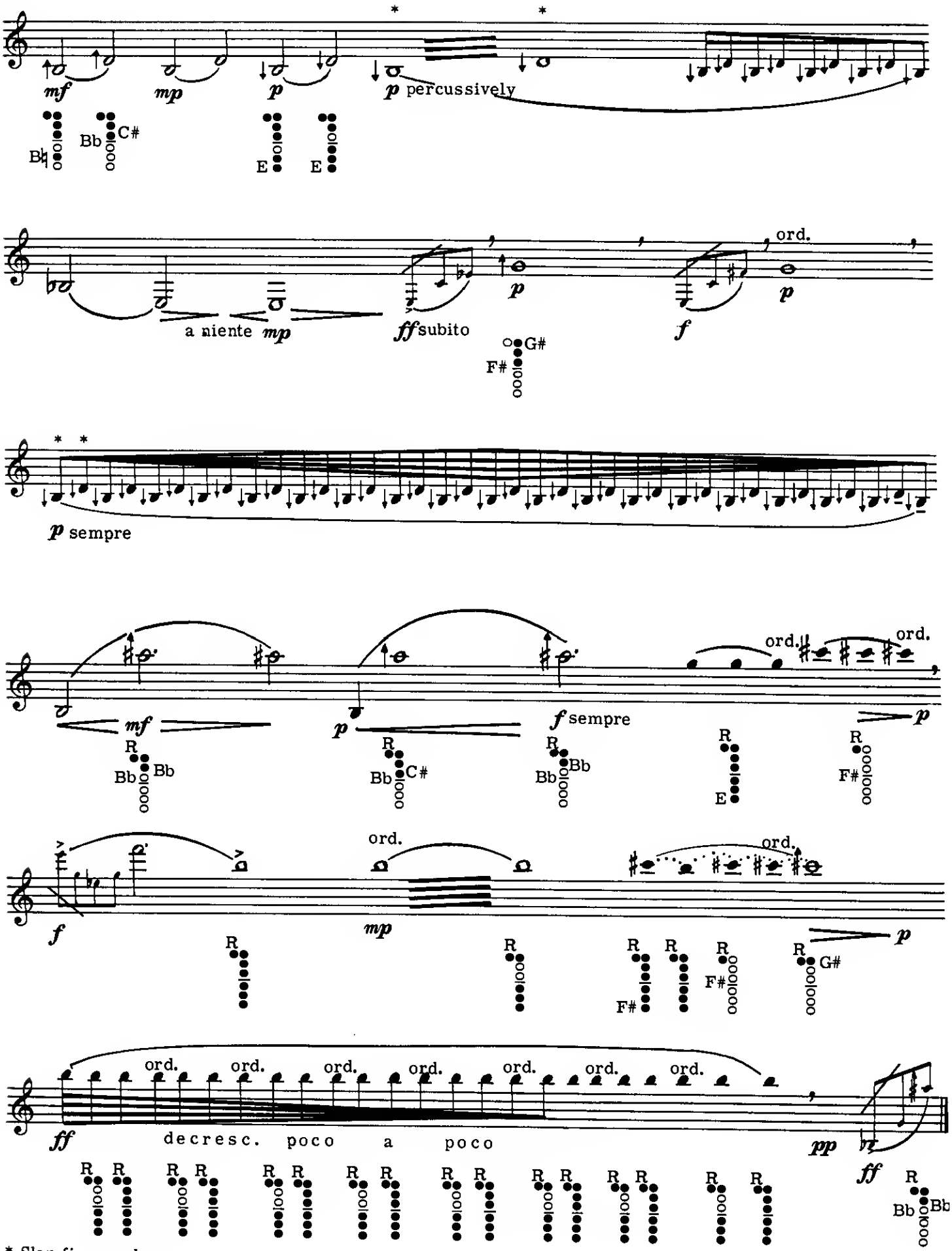
* Play complete phrase while executing indicated trill.
** Play trill with right hand thumb.



* Play with right hand thumb.

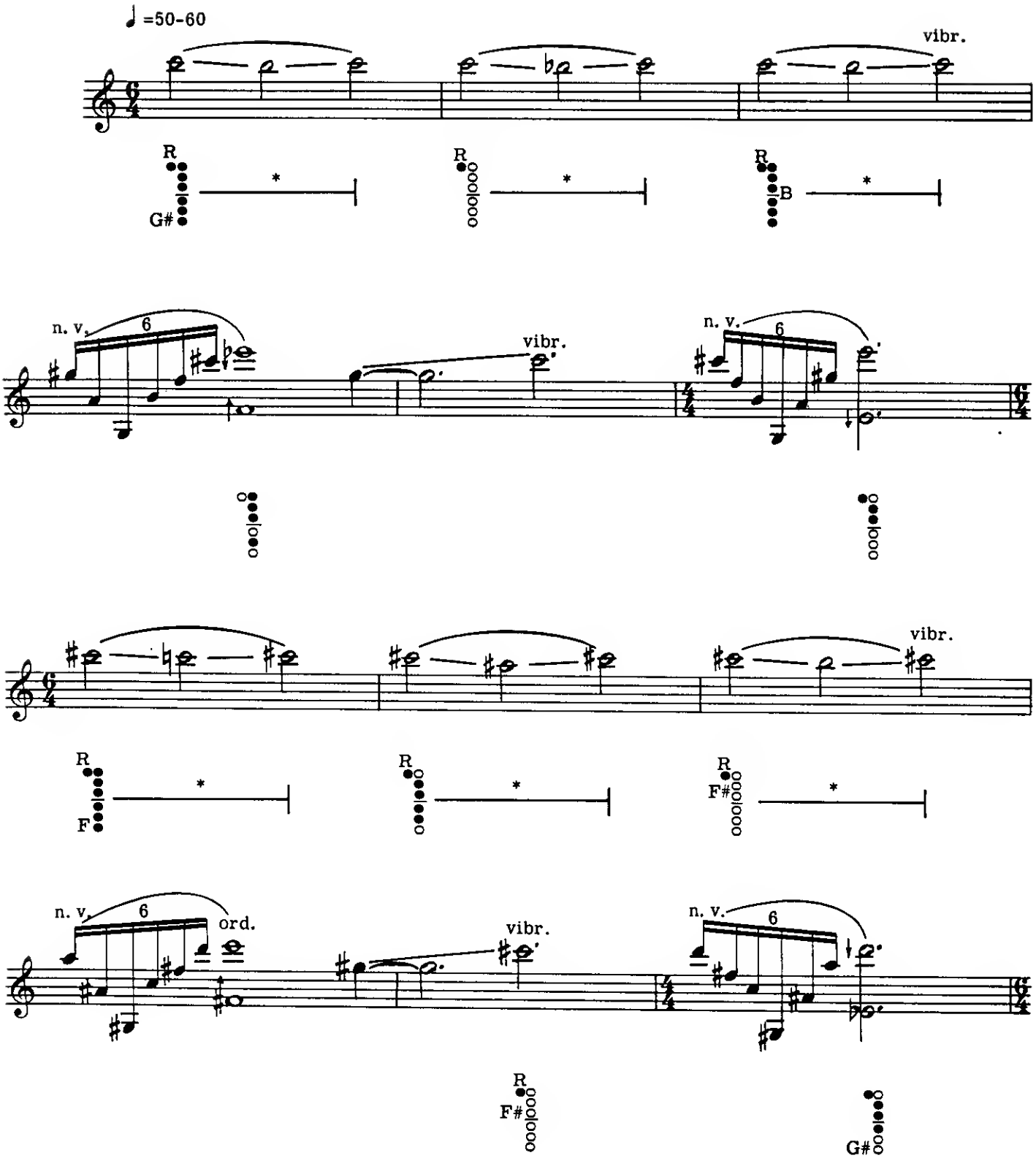
-2-


♩=52
ord.
cresc. poco a poco
f
G#
F#
Bb
E
decresc. poco a poco
ff
subito
Bb

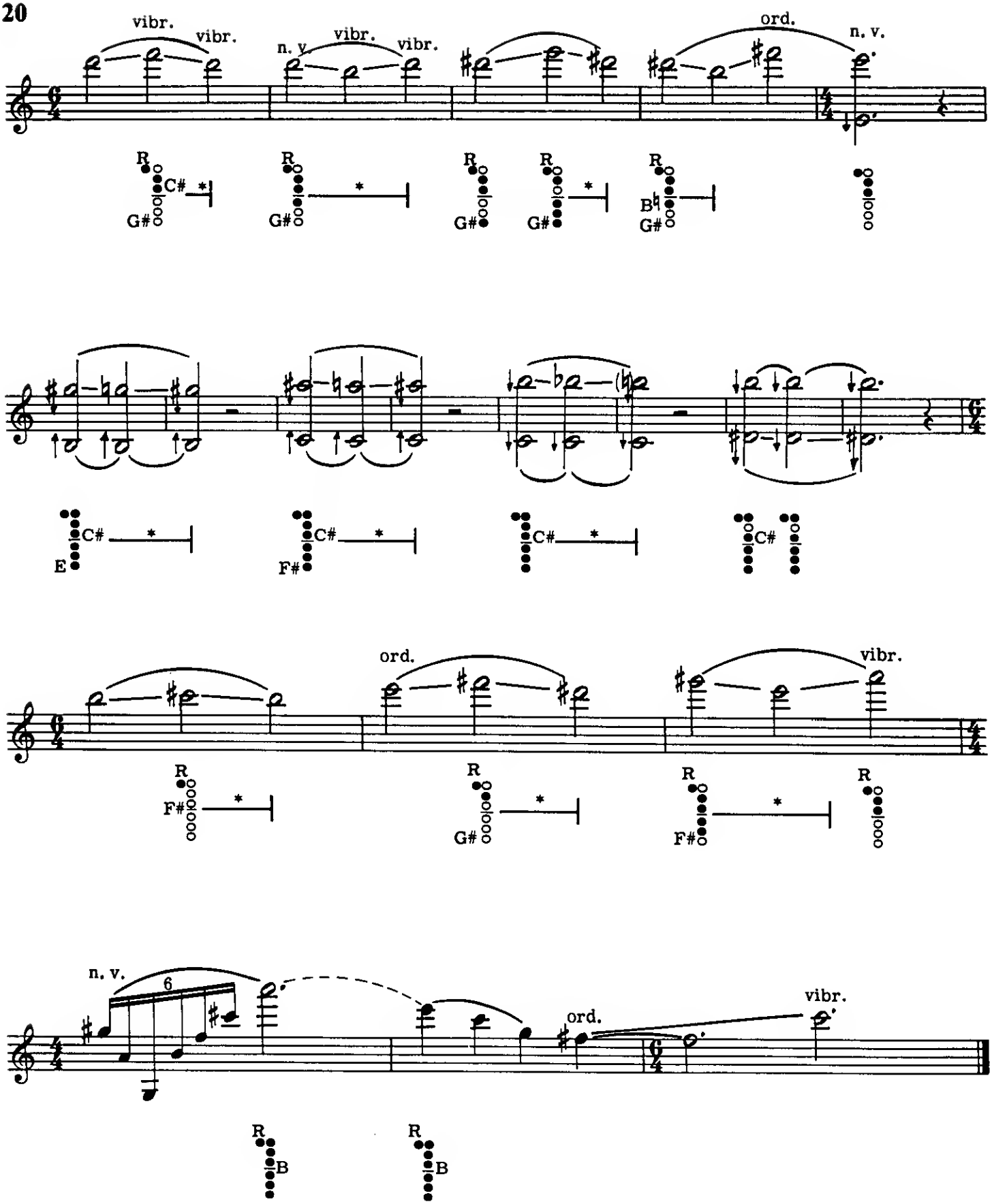


* Slap fingers down.

-3-

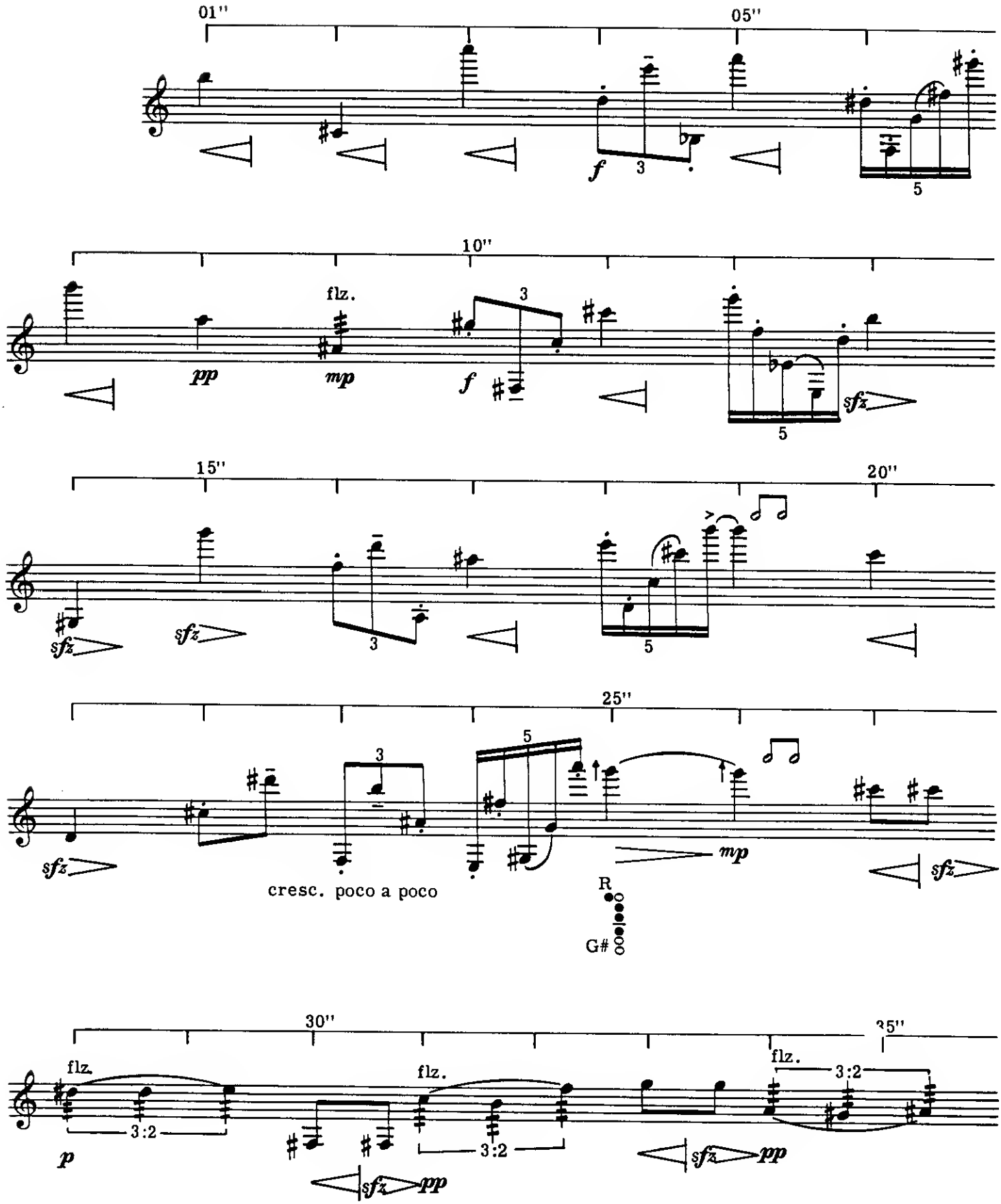


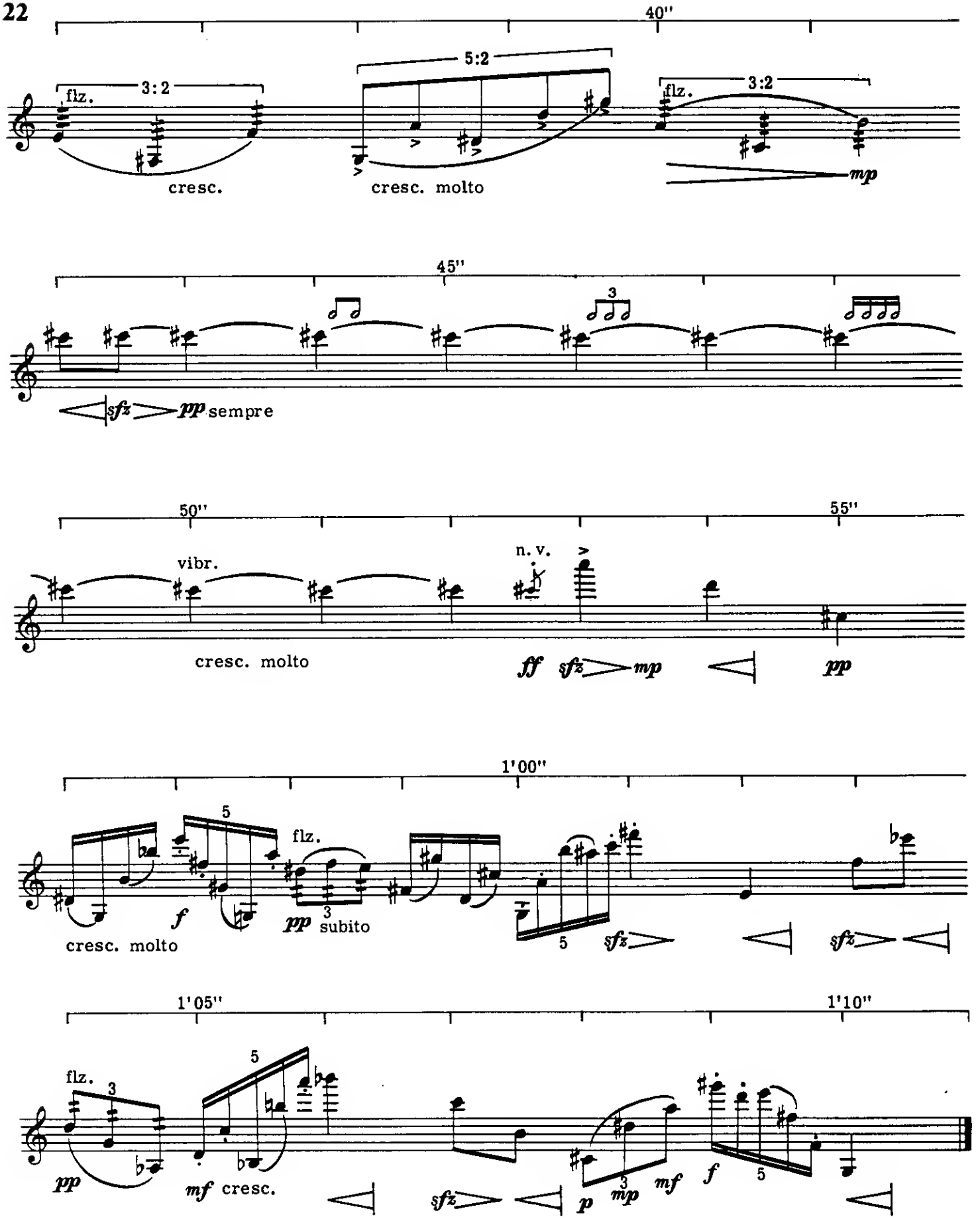
* Maintain indicated fingering.



* Maintain indicated fingering.

- 4 -


01''
05''
f
3
5
10''
flz.
pp
mp
f
3
sfz
5
15''
20''
sfz
sfz
3
5
25''
3
5
sfz
mp
sfz
cresc. poco a poco
R
G#
30''
35''
flz.
3:2
p
flz.
3:2
sfz
pp
flz.
3:2
sfz
pp

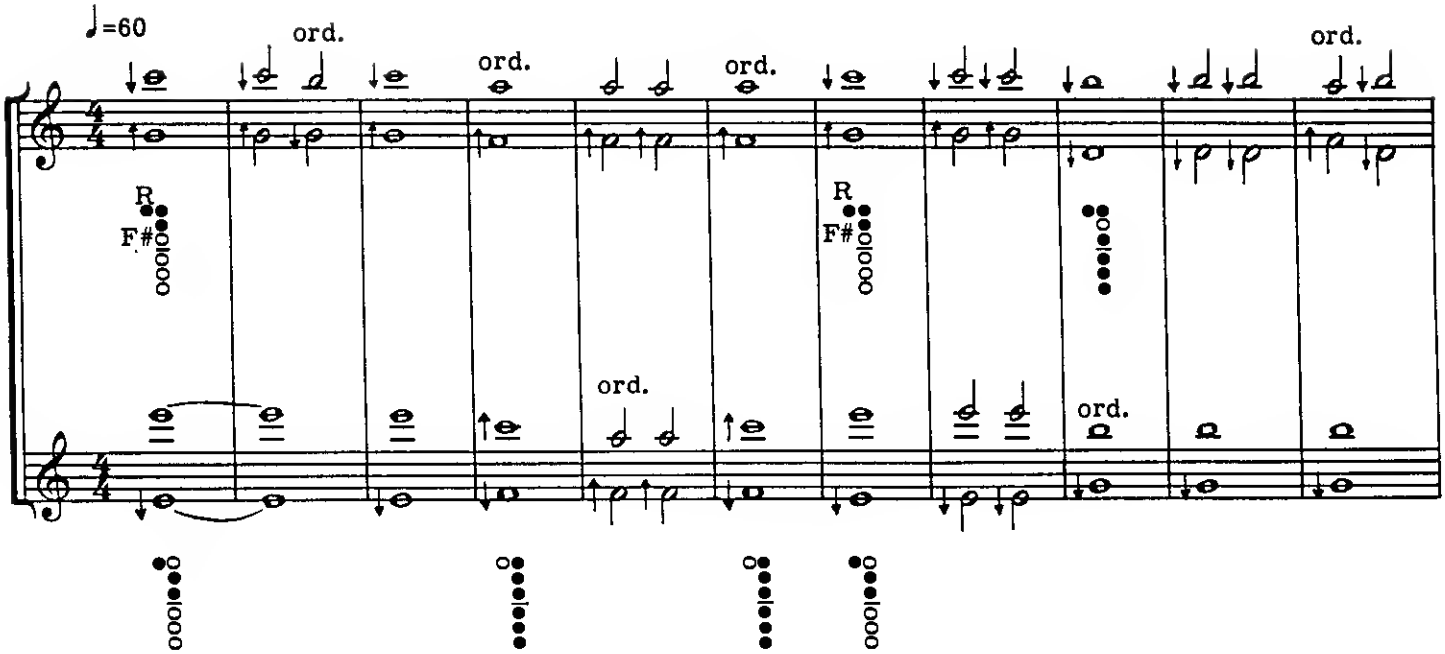

40"
flz.
3:2
cresc.
5:2
cresc. molto
flz.
3:2
mp
45"
3
sfz pp sempre
50"
55"
vibr.
n. v.
cresc. molto
ff sfz mp
pp
1'00"
5
flz.
f
pp subito
3
cresc. molto
5
sfz
sfz
1'05"
1'10"
flz.
3
5
pp
mf cresc.
sfz
p
3
mp
mf
f
5

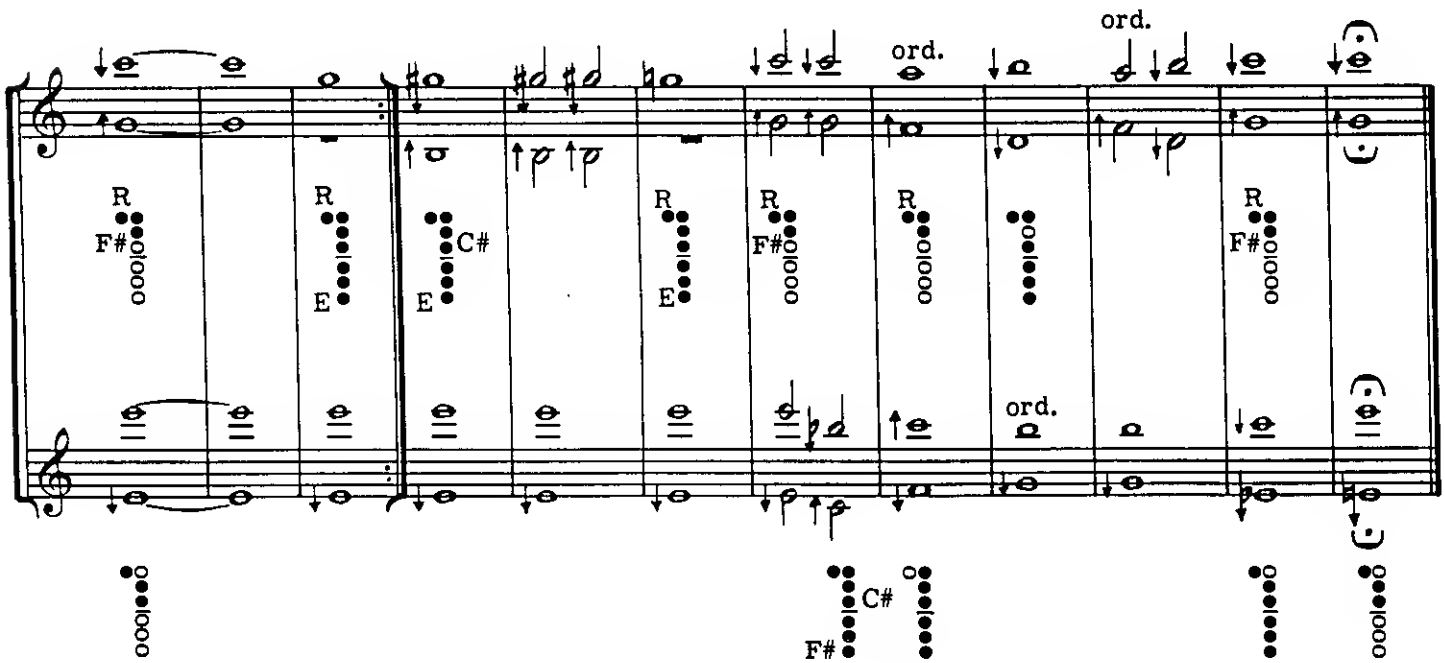
-5-

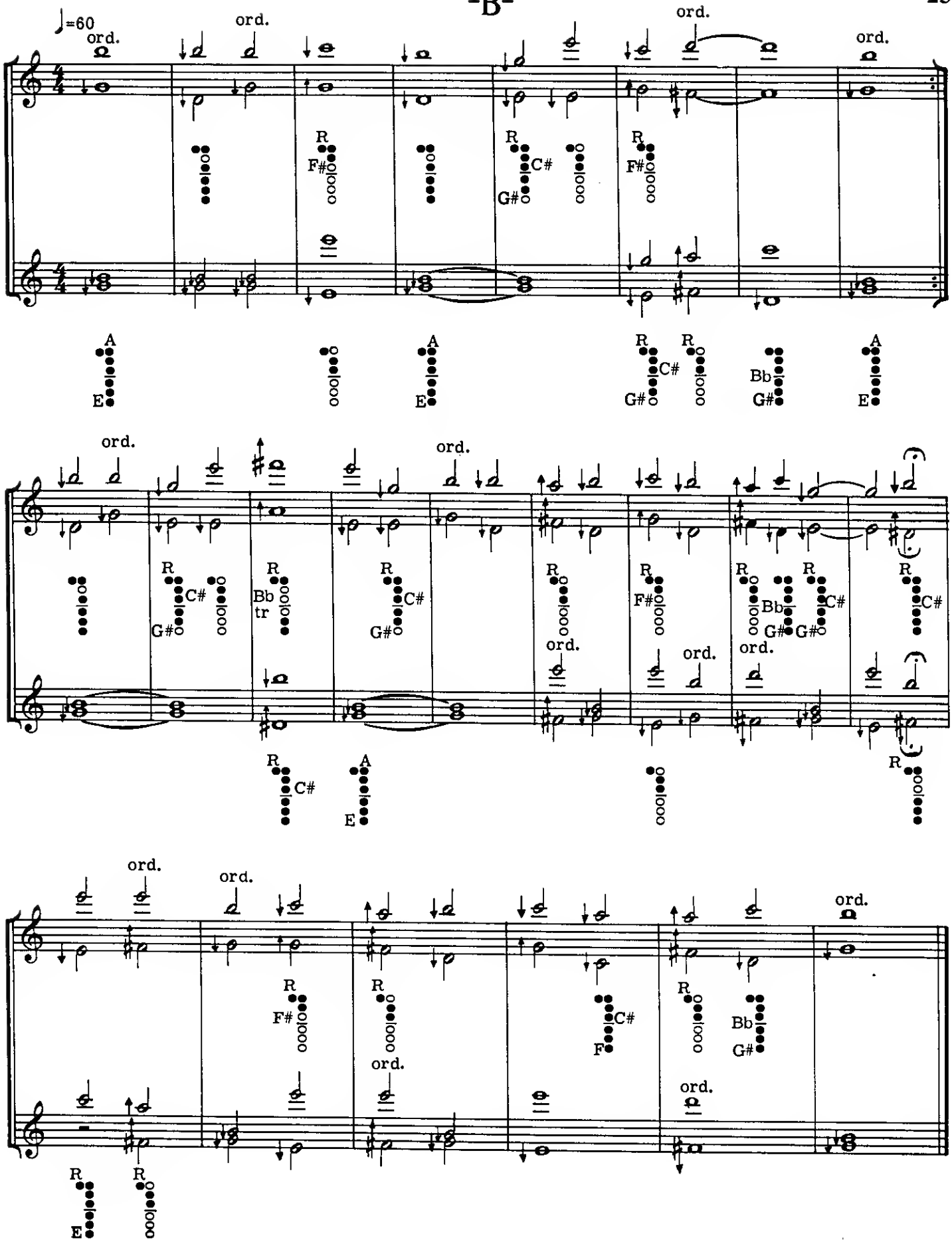
FOUR-PART CHORALES
for
TWO CLARINETISTS

FOUR-PART CHORALES
for
TWO CLARINETISTS

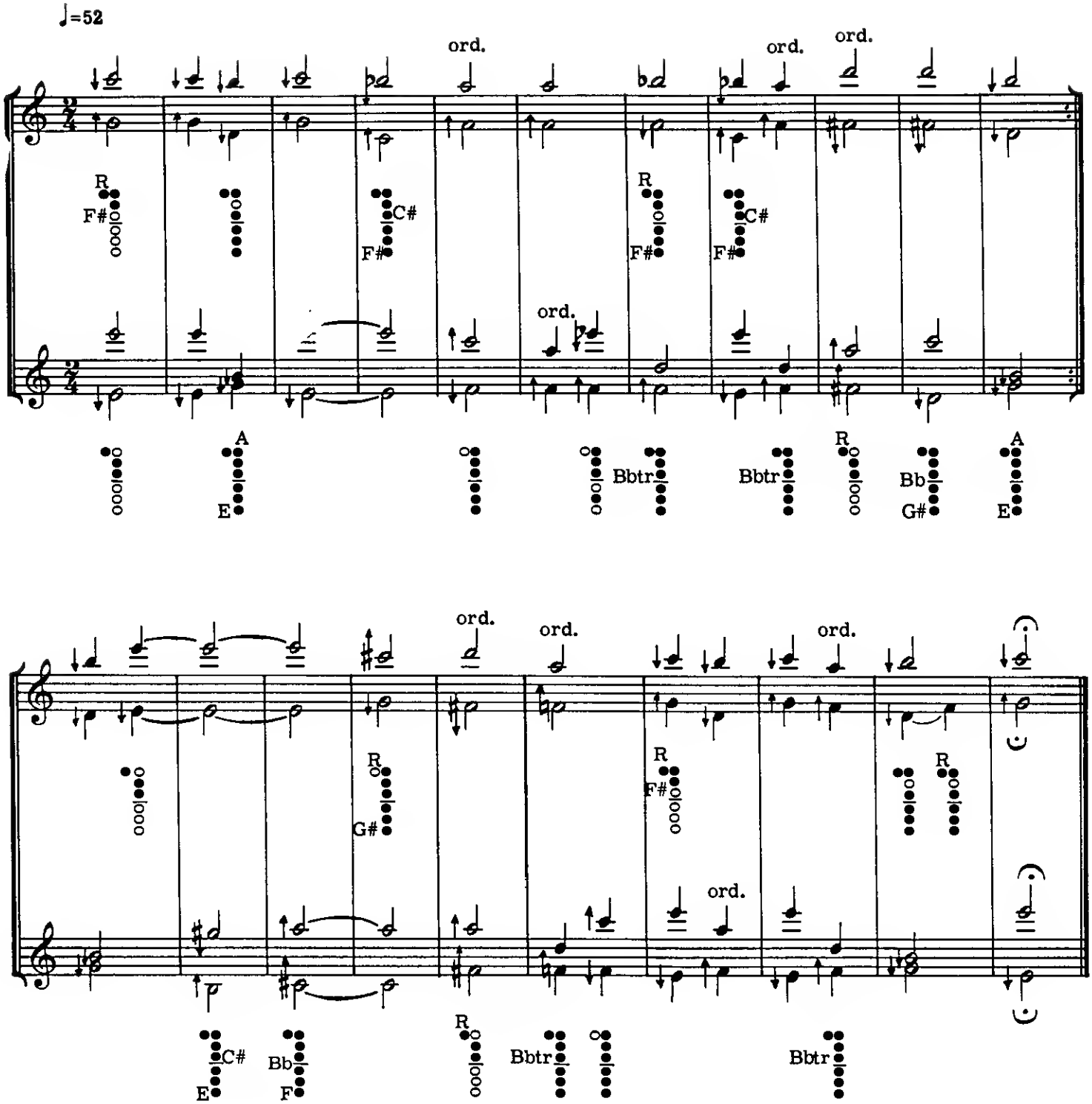
-A-

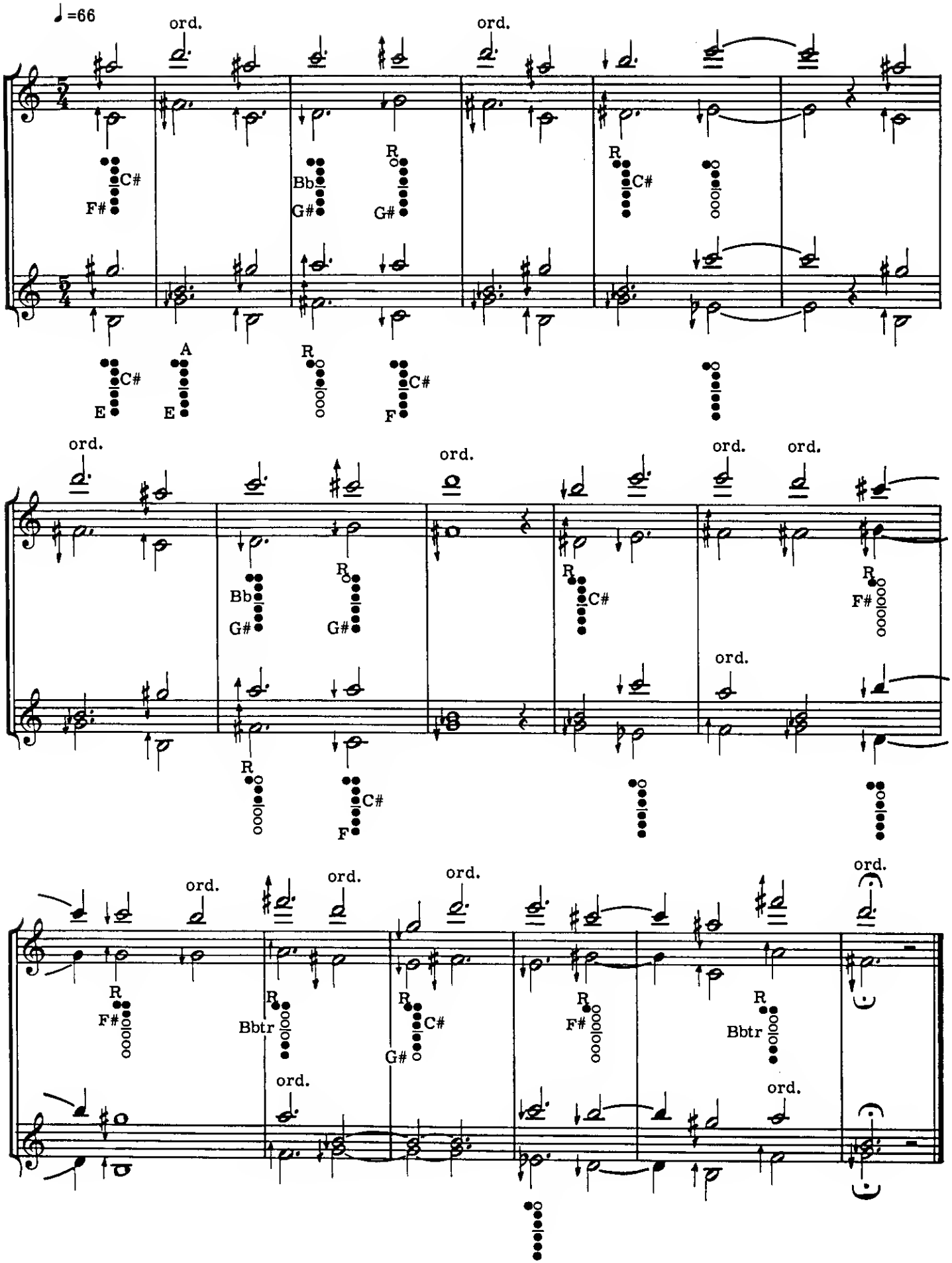




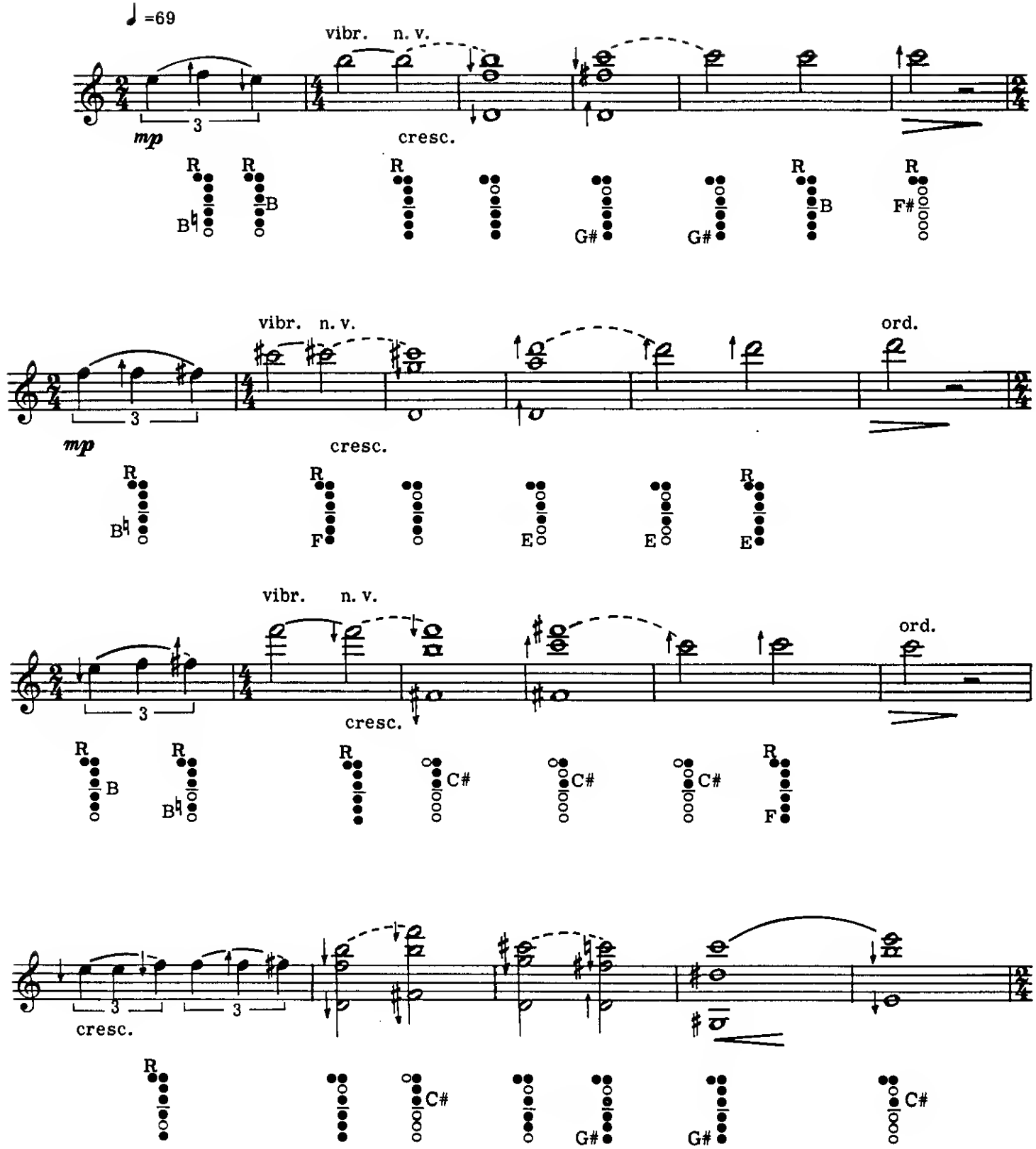

♩=60
ord.
R
F#
C#
G#
A
E
Bb
tr

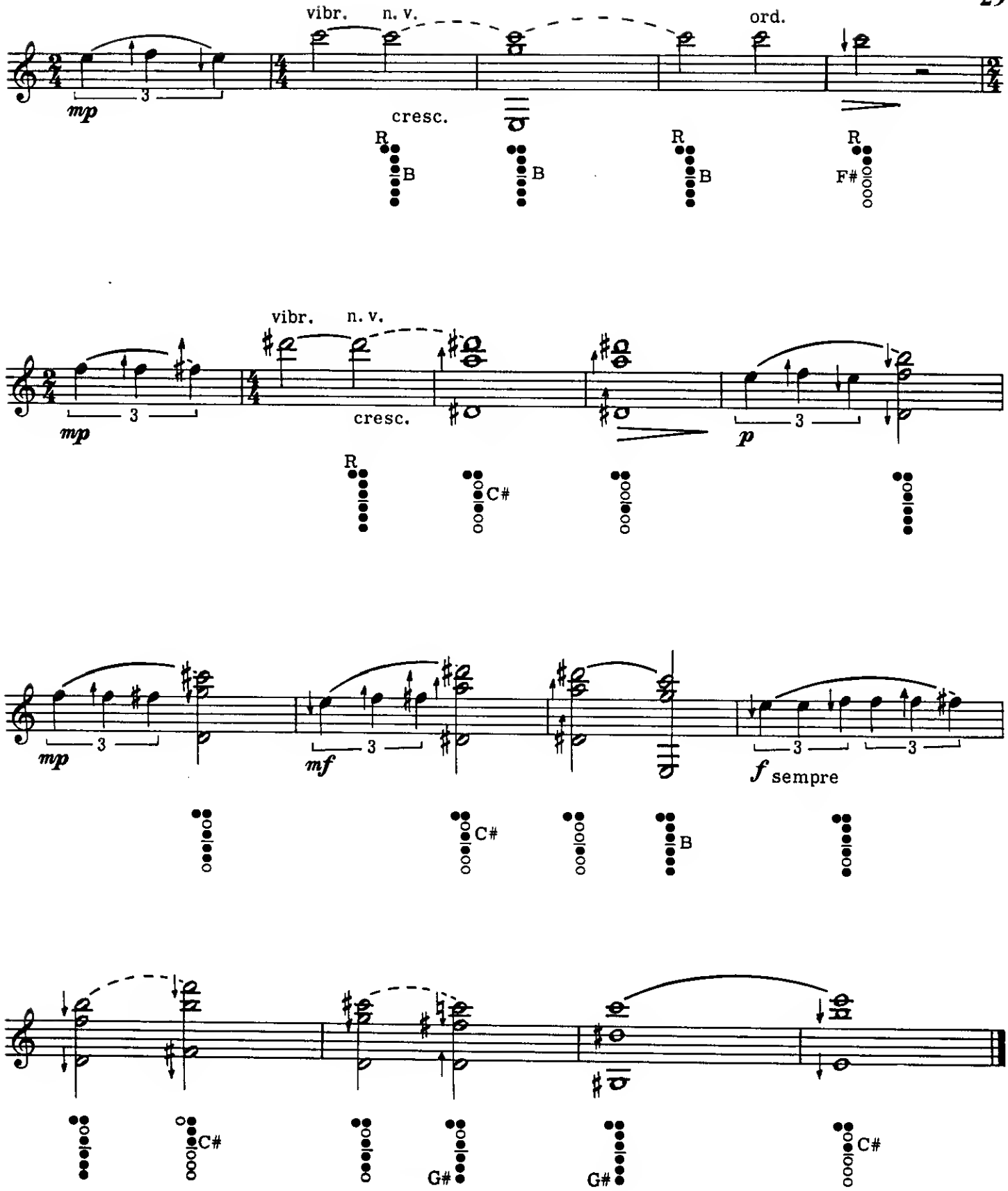
-C-


♩=52
ord.
ord.
ord.
ord.
ord.
ord.
ord.
ord.
R
F#
C#
F#
R
F#
C#
F#
A
E
Bbtr
Bbtr
R
Bb
G#
A
E
R
G#
R
F#
R
C#
E
Bb
F
R
Bbtr
Bbtr

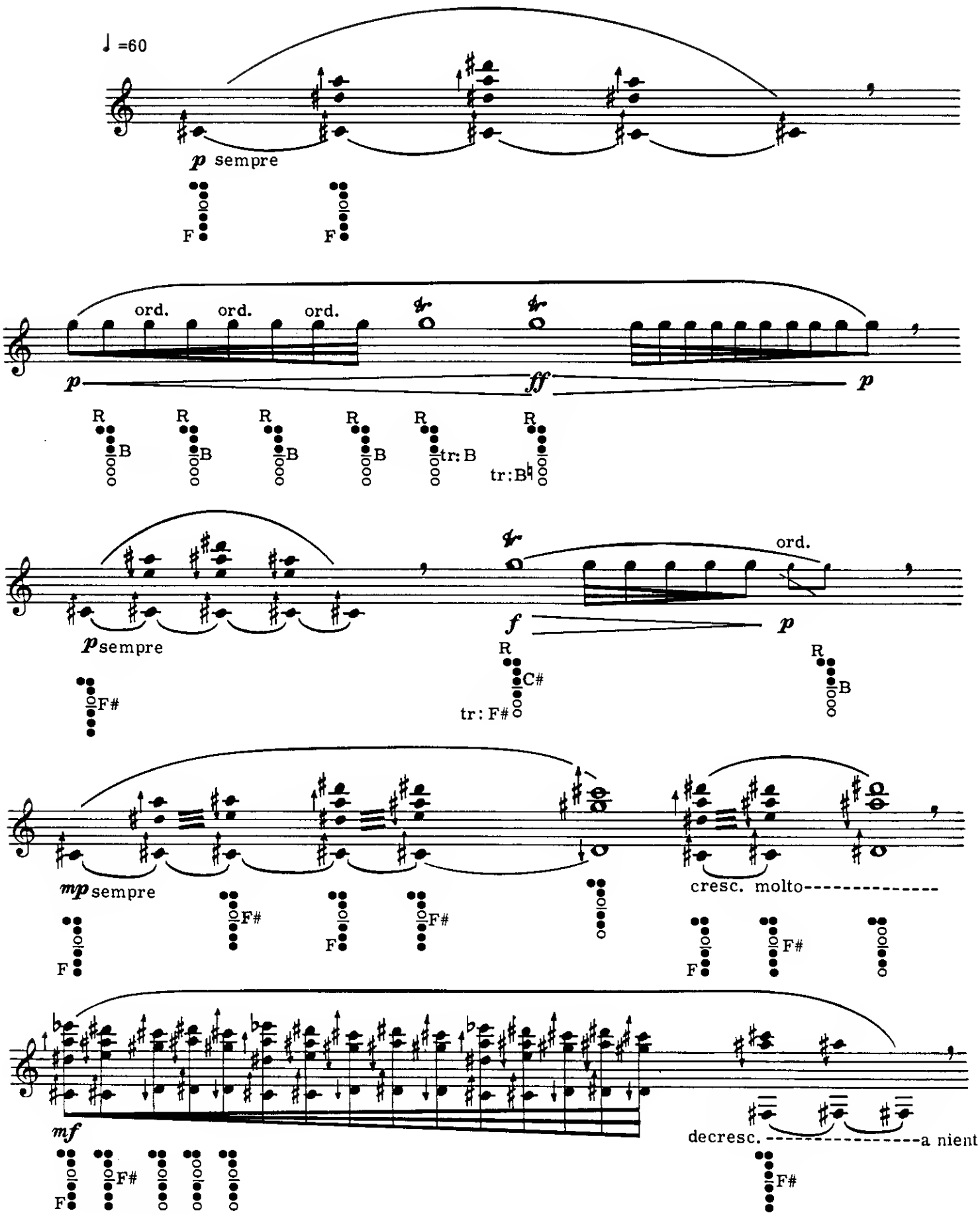

♩=66
ord.
ord.
C#
F#
Bb
G#
R
G#
R
C#
C#
E
A
E
R
C#
F
ord.
ord.
ord.
ord.
Bb
G#
R
G#
R
C#
R
F#
R
C#
F
ord.
ord.
ord.
ord.
ord.
R
F#
R
Bbtr
R
C#
G#
R
F#
R
Bbtr
ord.
ord.

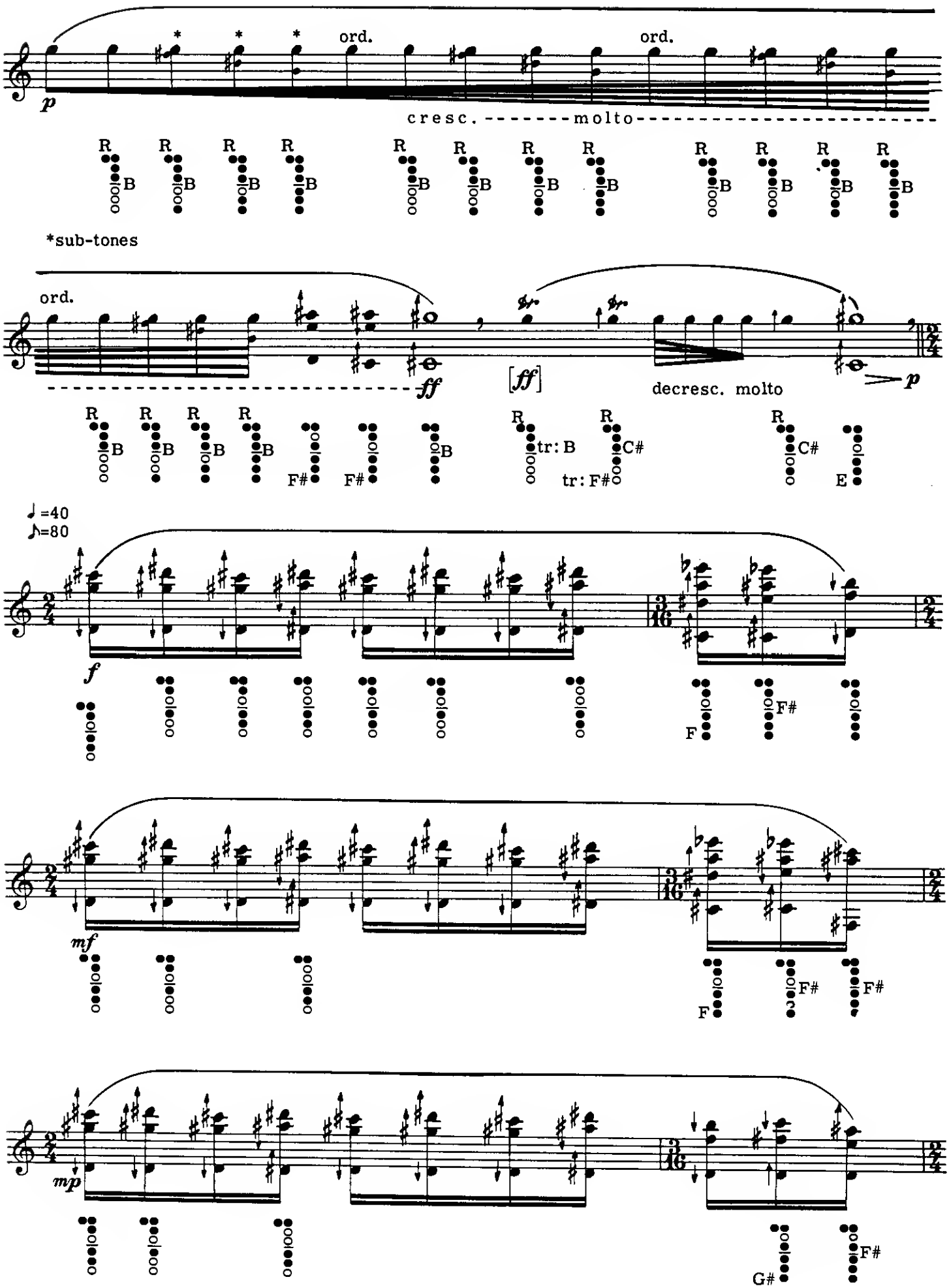
- 6 -

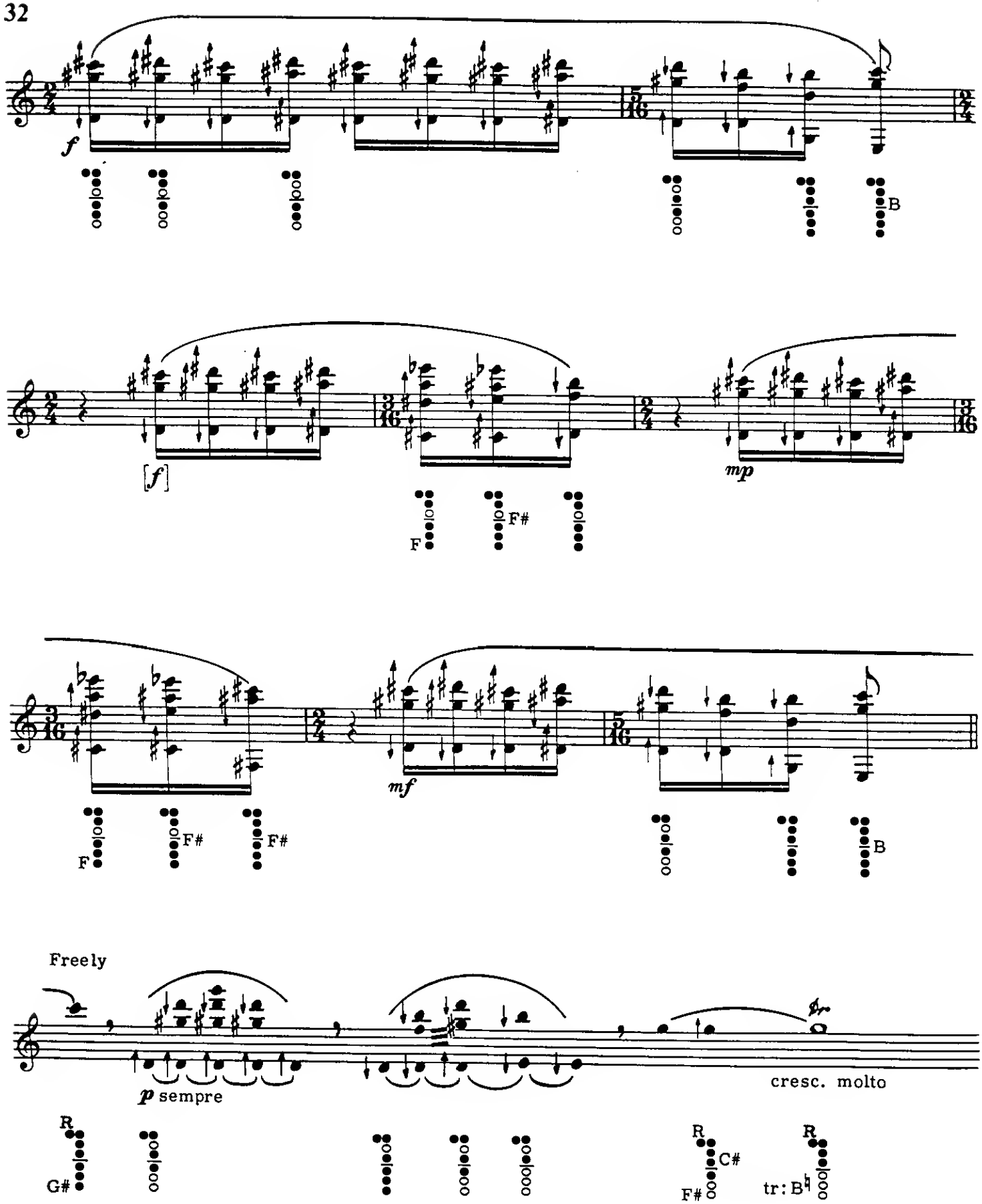


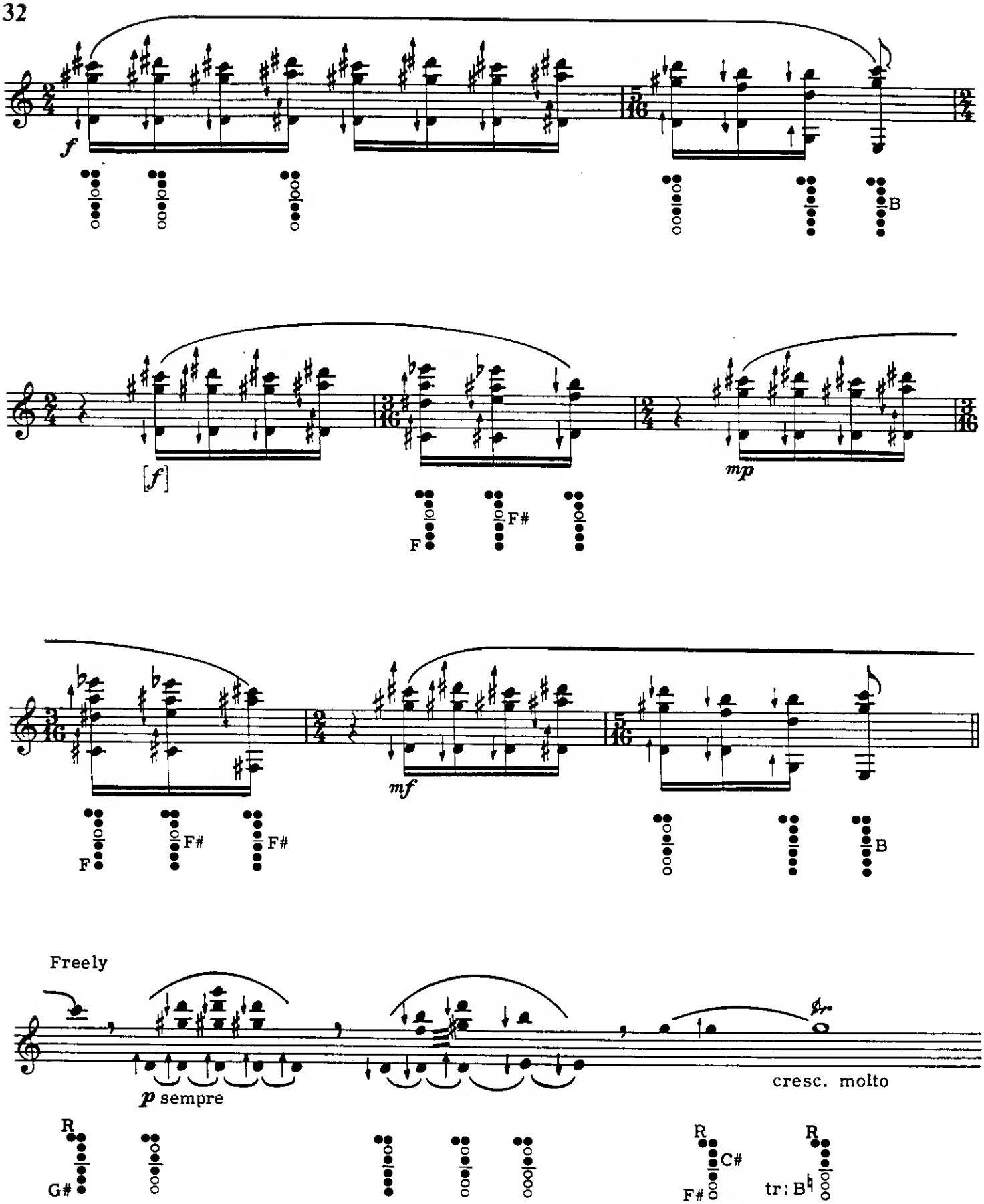

vibr.
n. v.
ord.
mp
3
cresc.
R
B
B
B
R
F#
vibr.
n. v.
mp
3
cresc.
p
3
R
C#
mp
3
mf
3
f sempre
3
3
C#
B
C#
G#
G#
C#

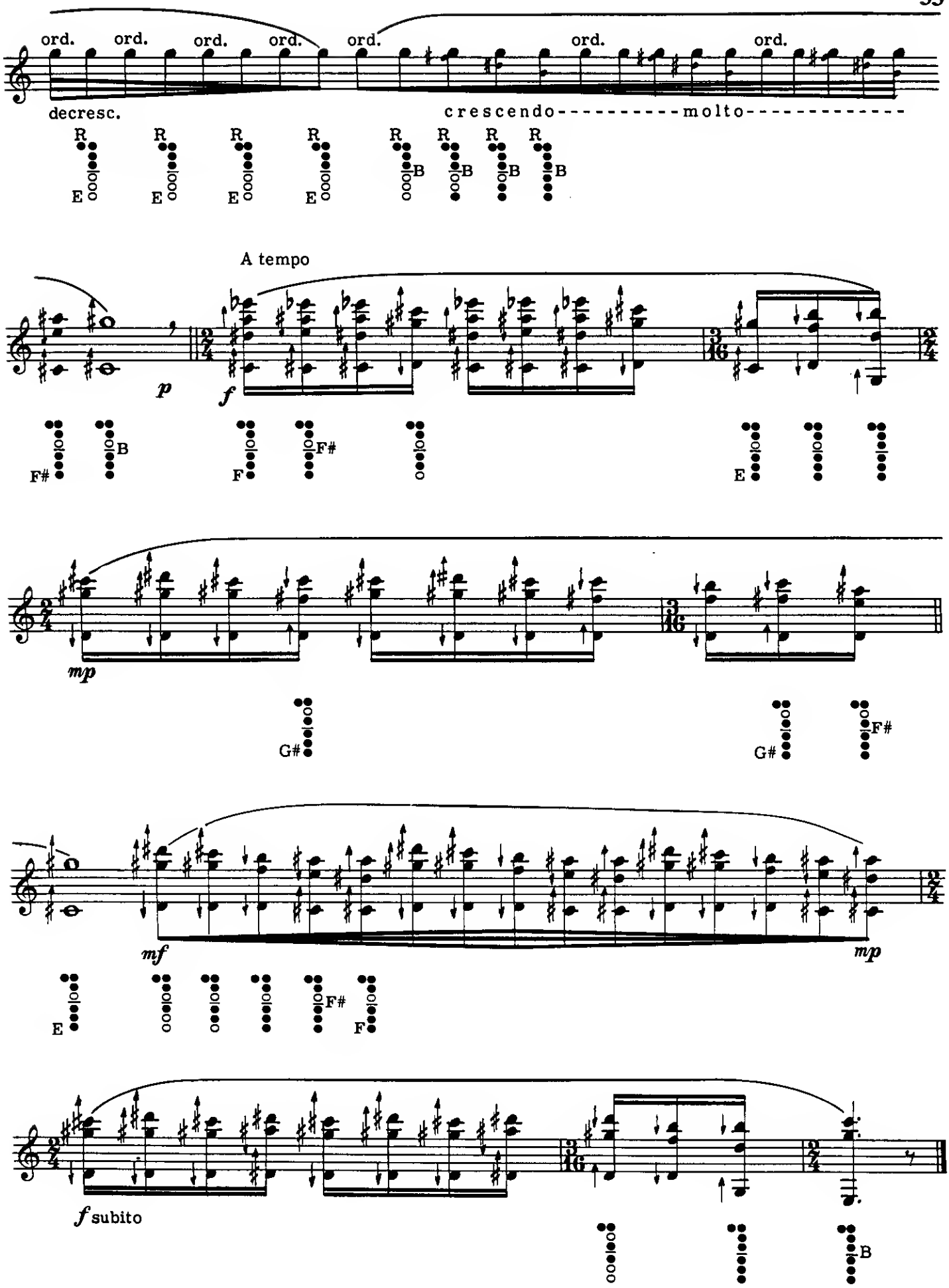
-7-


♩ =60
p sempre
F
F
ord.
ord.
ord.
p
ff
p
R
B
tr: B
tr: B♮
psempre
F#
f
ord.
p
C#
tr: F#
mp sempre
cresc. molto----------
mf
decresc.----------a nient


ord.
ord.
p
cresc. ------molto----------
R B
*sub-tones
ord.
ff
[ff]
decresc. molto
p
tr: B
tr: F#
C#
E
F#
♩=40
♪=80
f
mf
mp
F
G#

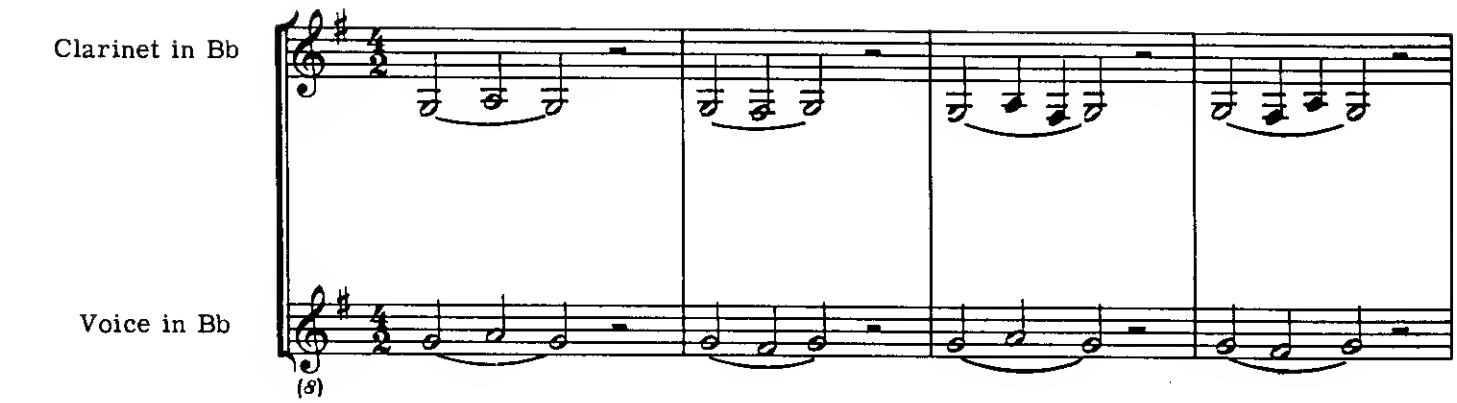

f
B
[f]
F
F#
mp
F
F#
F#
mf
B
Freely
p sempre
cresc. molto
R
G#
R
C#
F#
R
tr: B♮

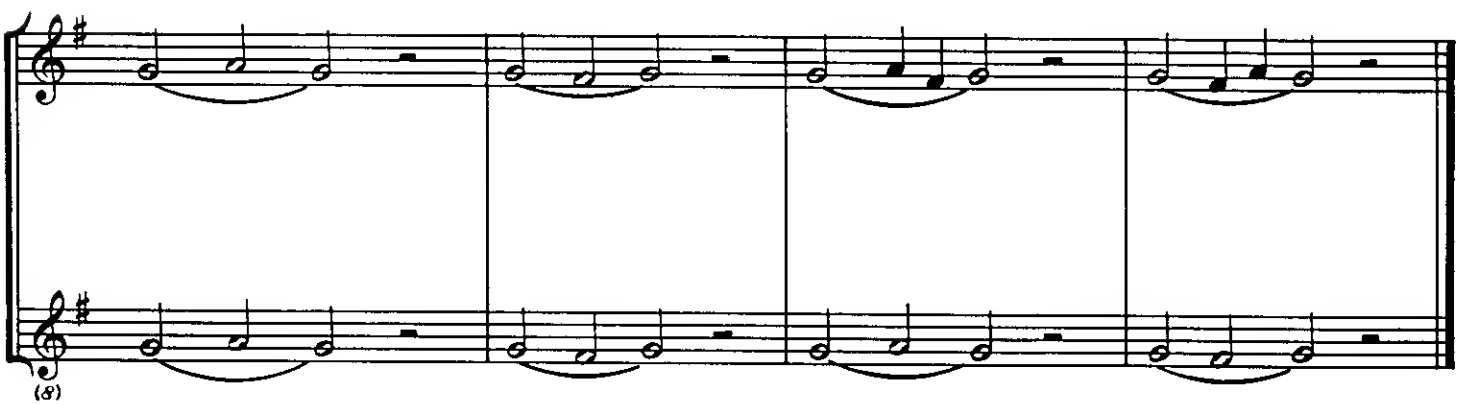

f
B
[f]
F
F#
mp
F
F#
F#
mf
B
Freely
p sempre
cresc. molto
R
G#
R
C#
F#
R
tr: B♮

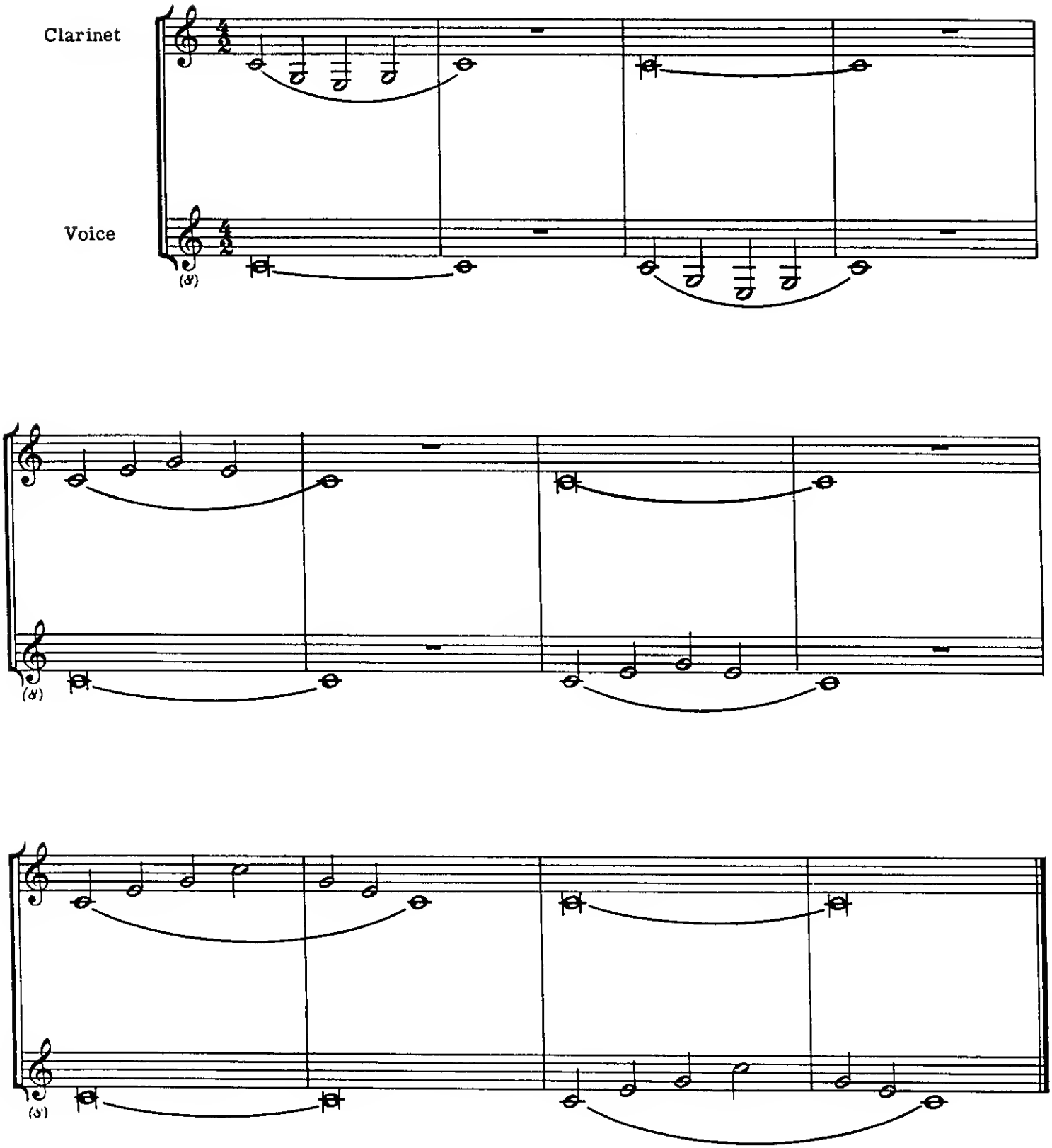

ord. ord. ord. ord. ord. ord. ord.
decresc.
crescendo----------molto----------
R E R E R E R E R B R B R B R B
A tempo
p
f
F# B F F#
E
mp
G# G# F#
mf
mp
E F# F
f subito
B

-8-

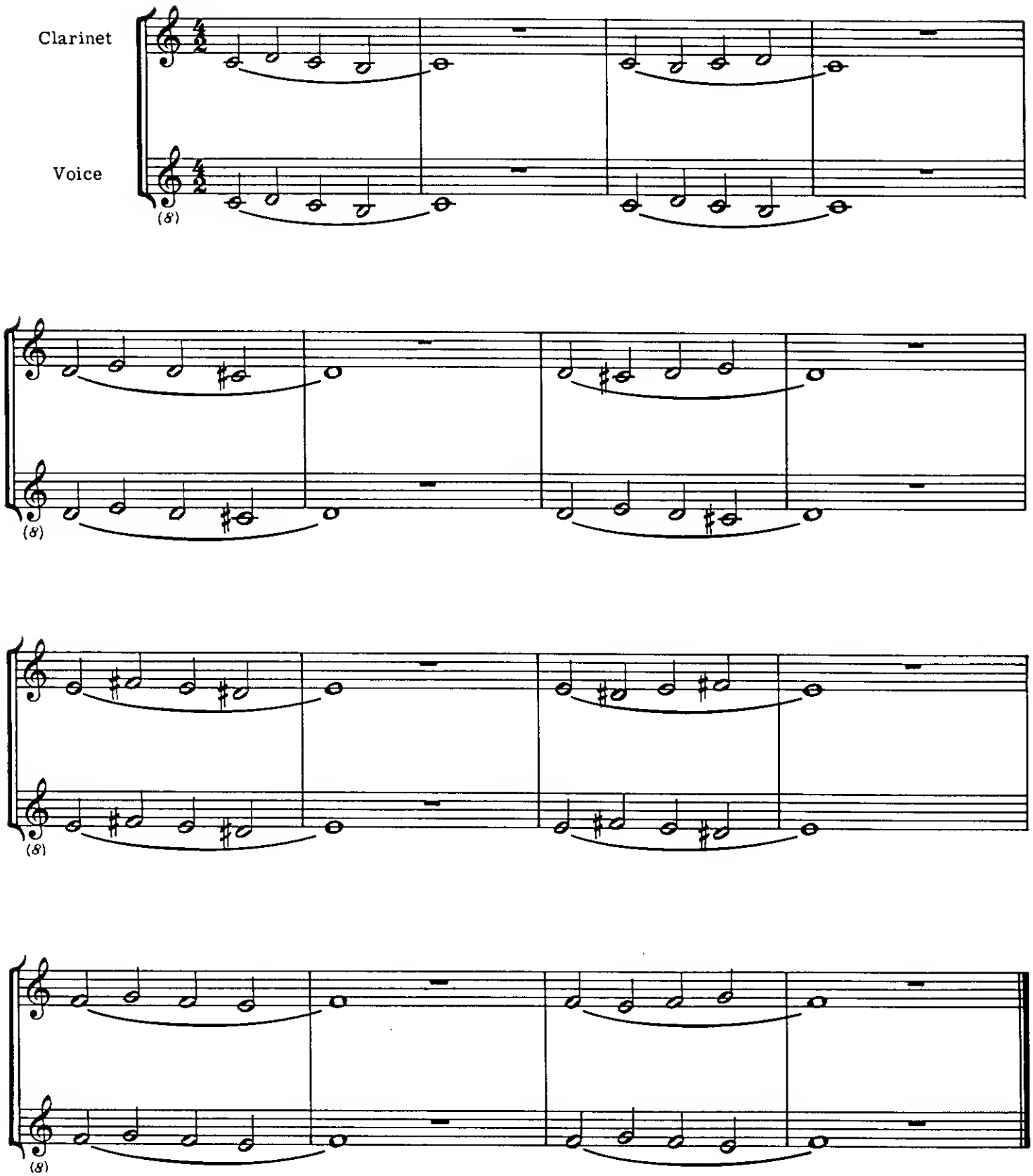
-A-

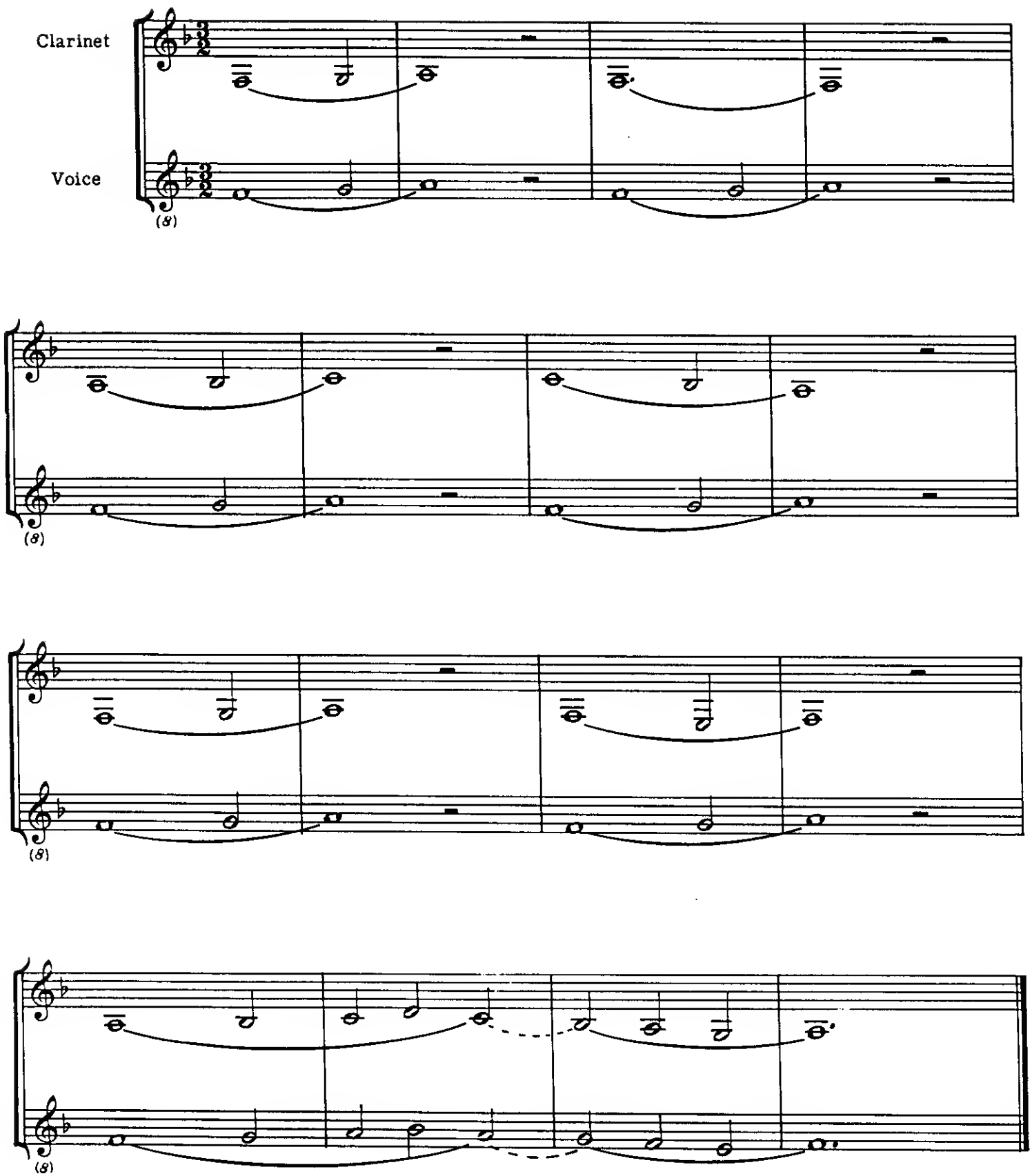


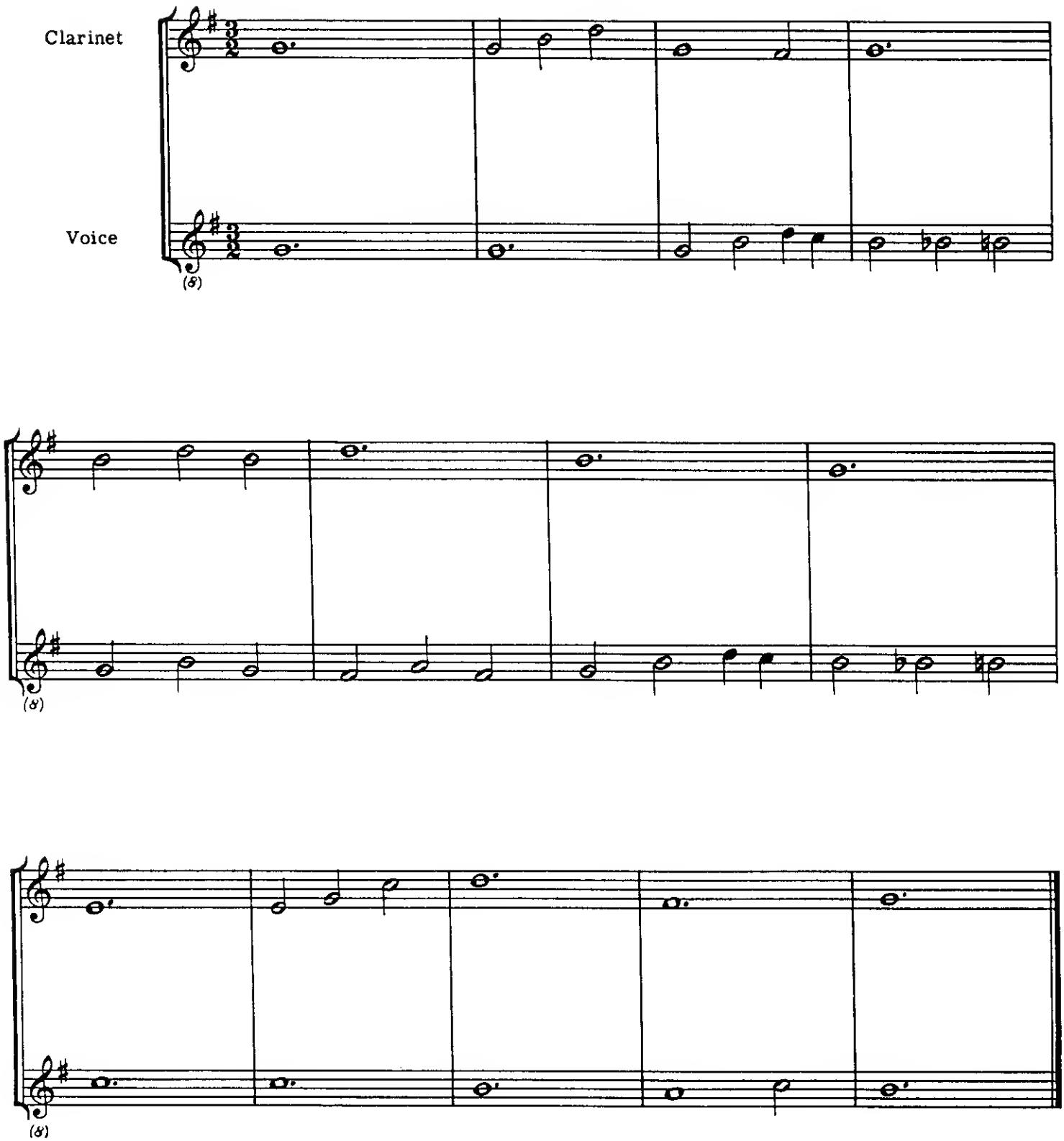


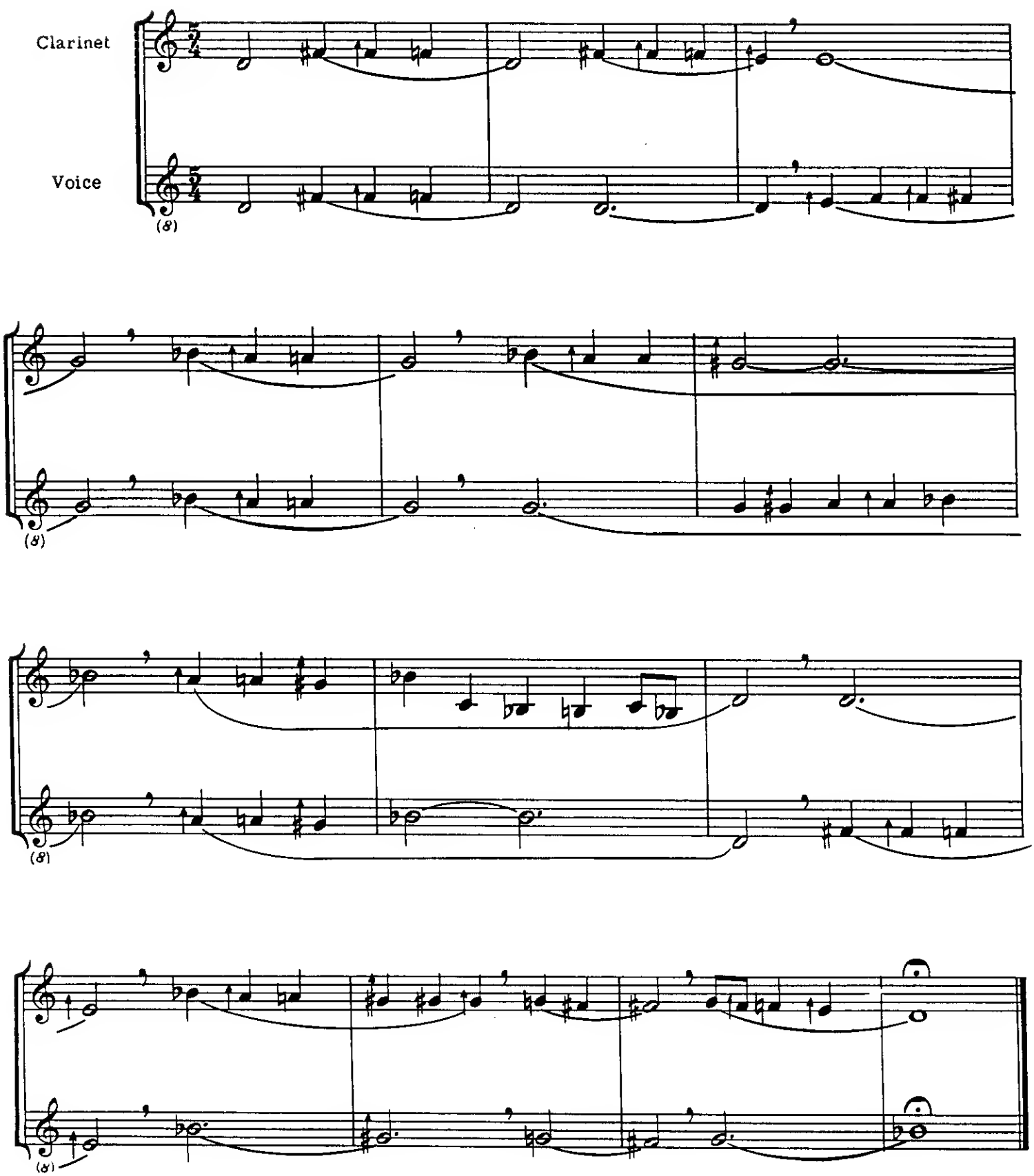

Clarinet
Voice

-C-

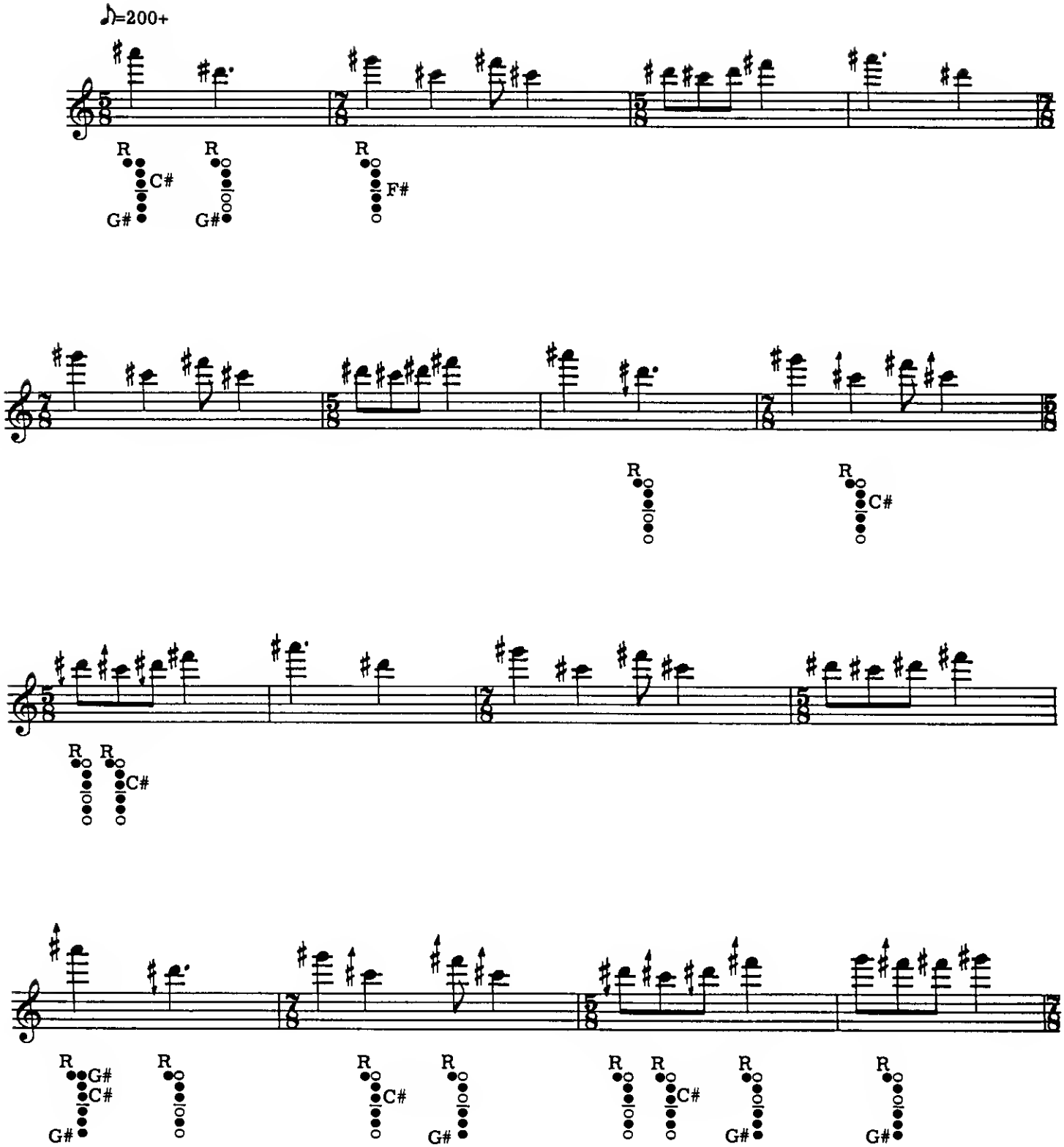


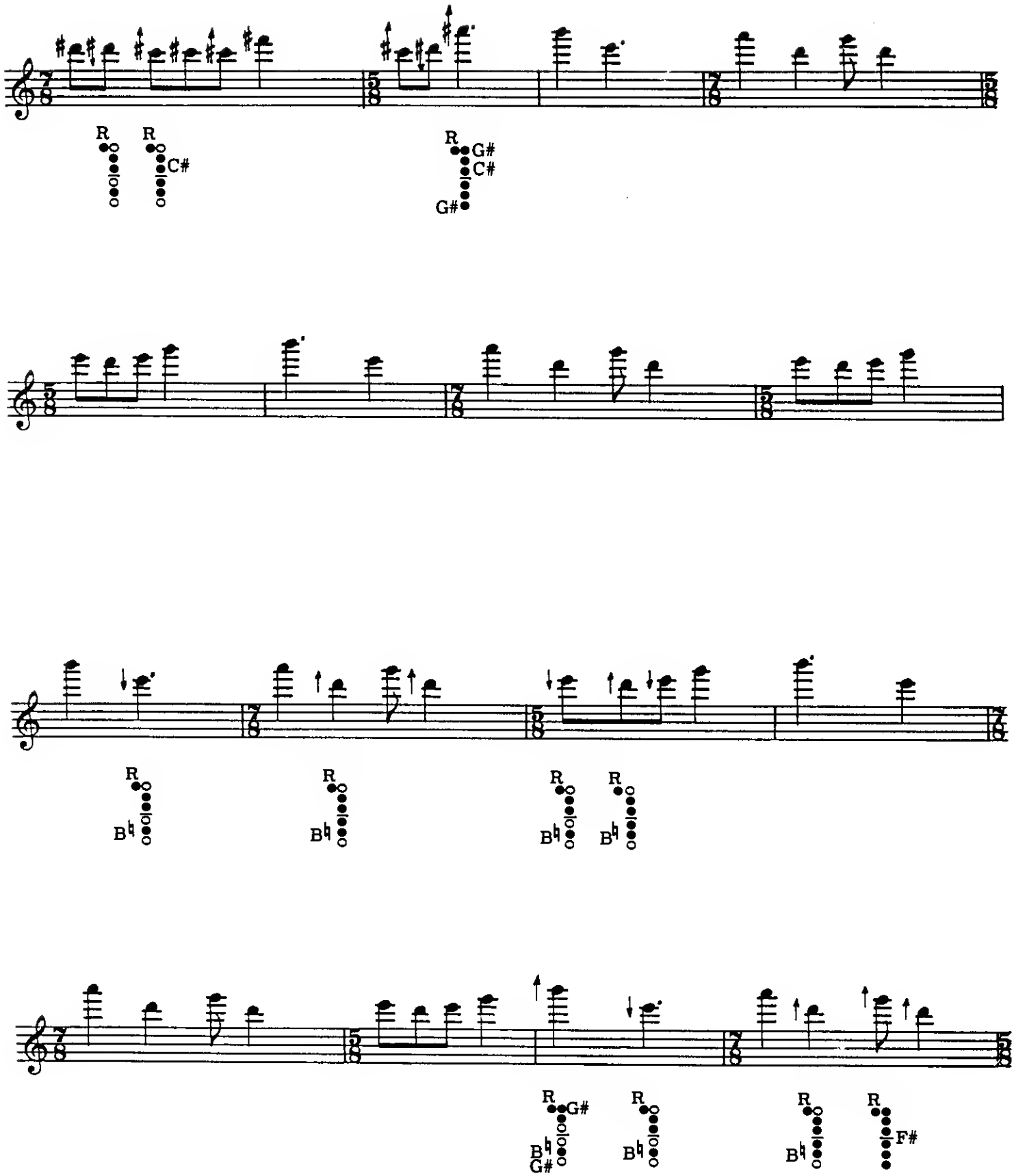

Clarinet
Voice
(8)
(8)
(8)
(8)

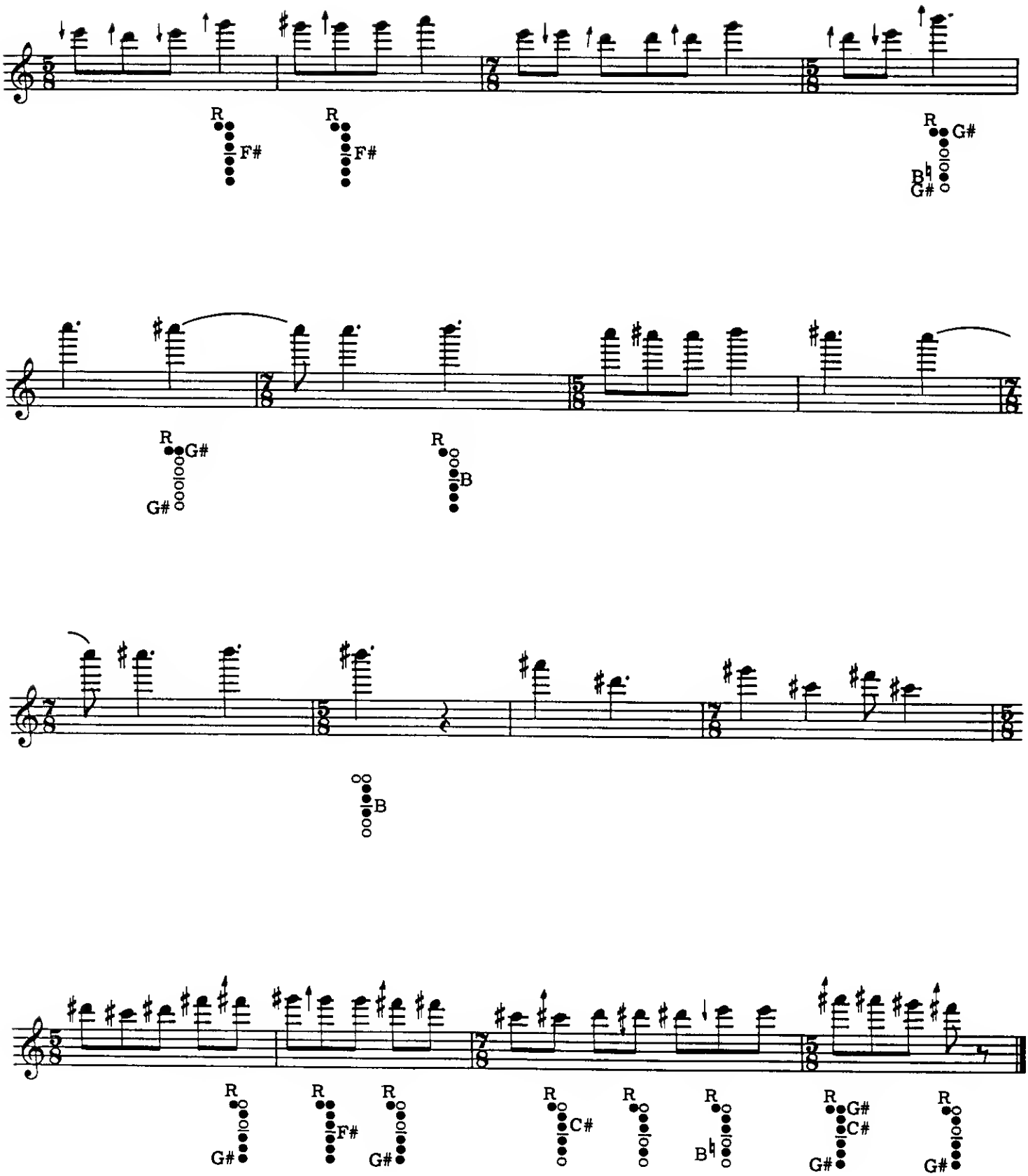

Clarinet
Voice


Clarinet
Voice
(8)
(8)
(8)
(8)

-9-




R
R
C#
R
G#
C#
G#
R
B♮
R
B♮
R
B♮
R
B♮
R
G#
B♮
G#
R
B♮
R
B♮
F#


R
F#
R
F#
R
G#
B♭
G#
R
G#
G#
R
B
B
R
G#
R
F#
R
G#
R
C#
R
R
B♭
R
G#
C#
G#
R
G#

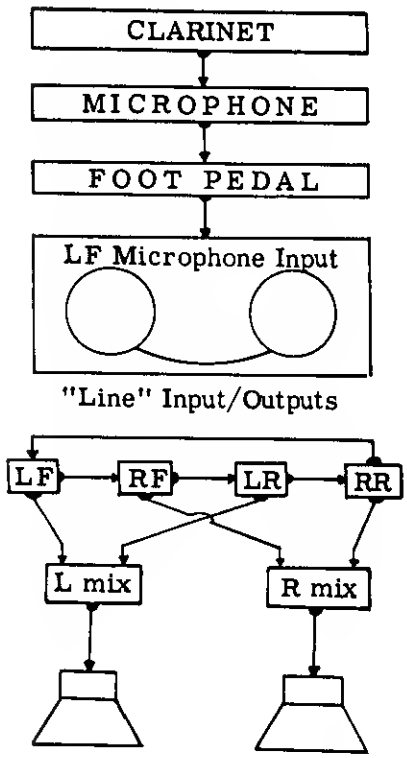
-10-

VAPORS

for Clarinet in A

and Tape Reiteration

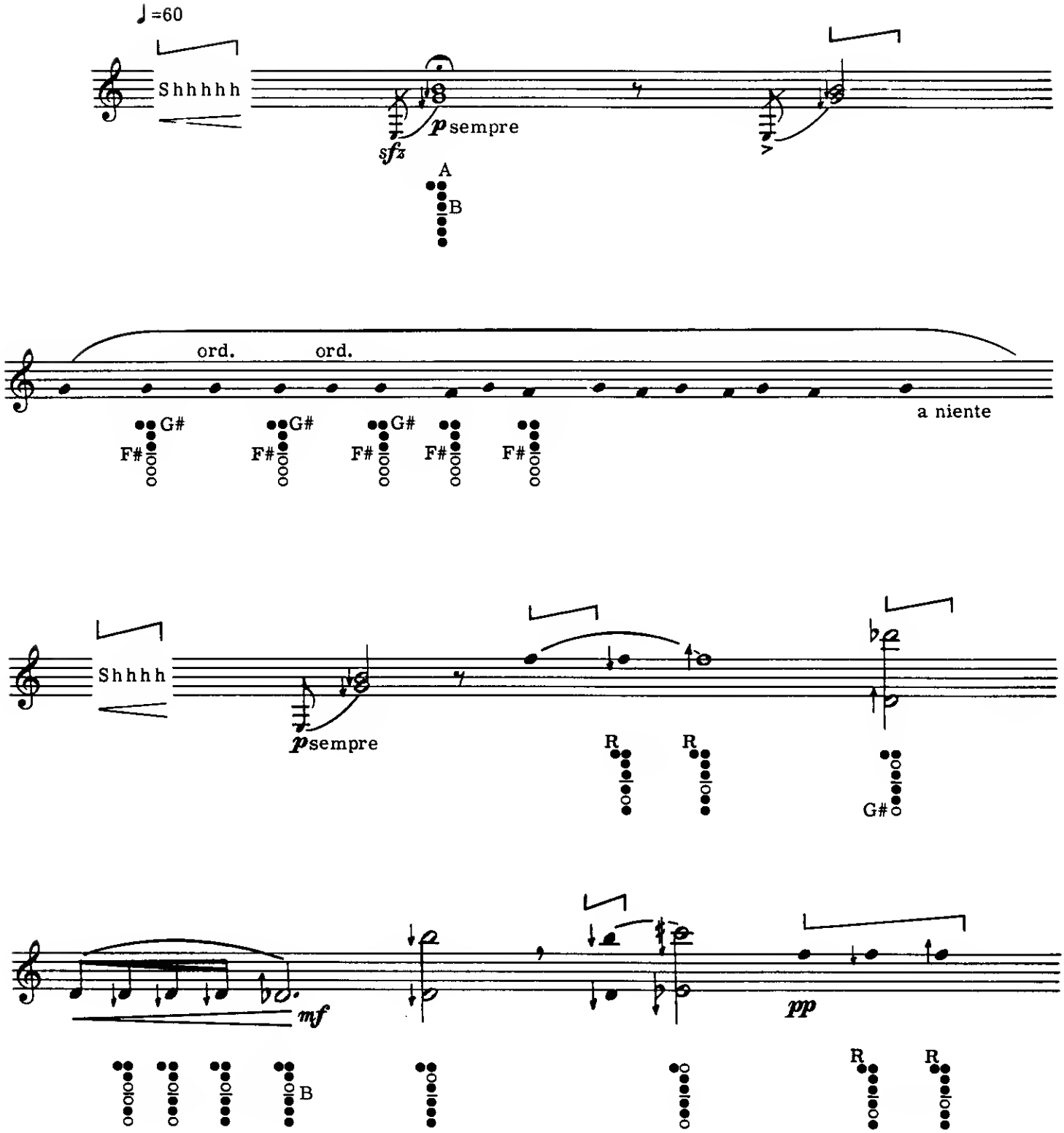
TAPE REITERATION

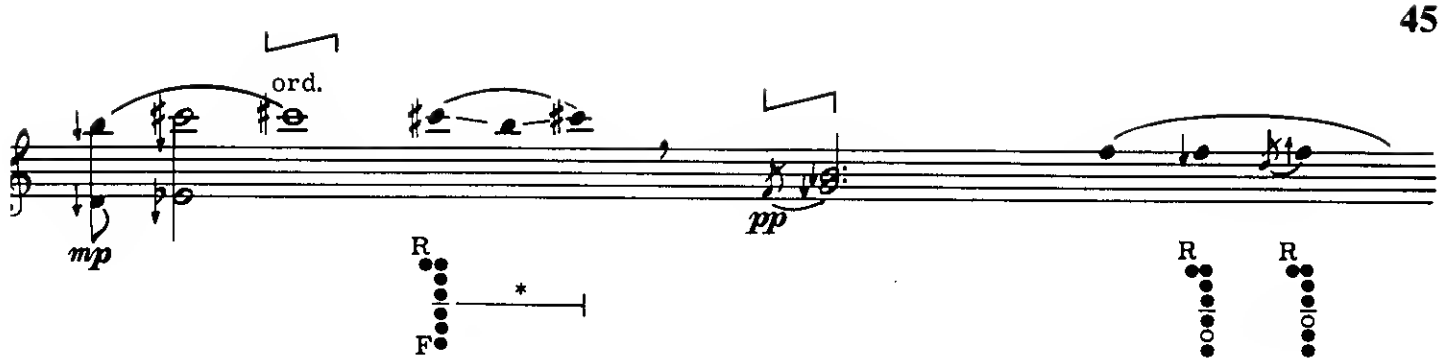


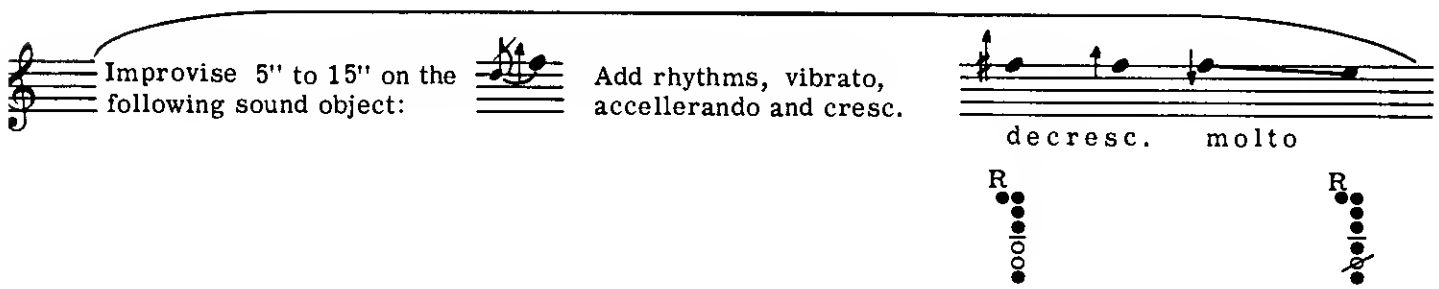
VAPORS

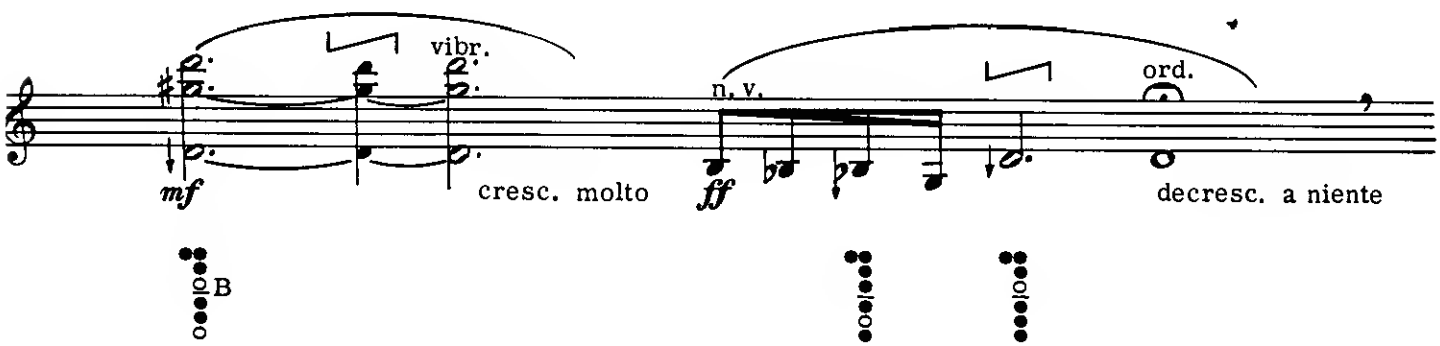
for

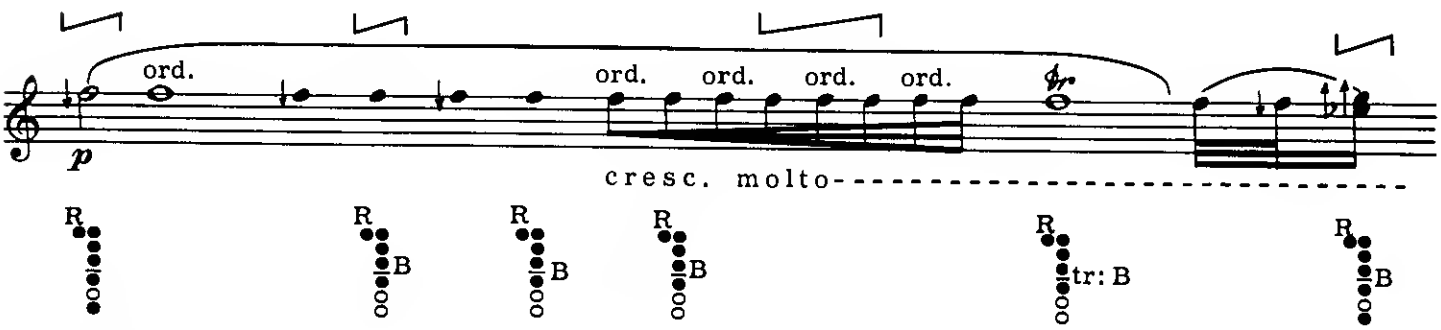
CLARINET AND TAPE REITERATION



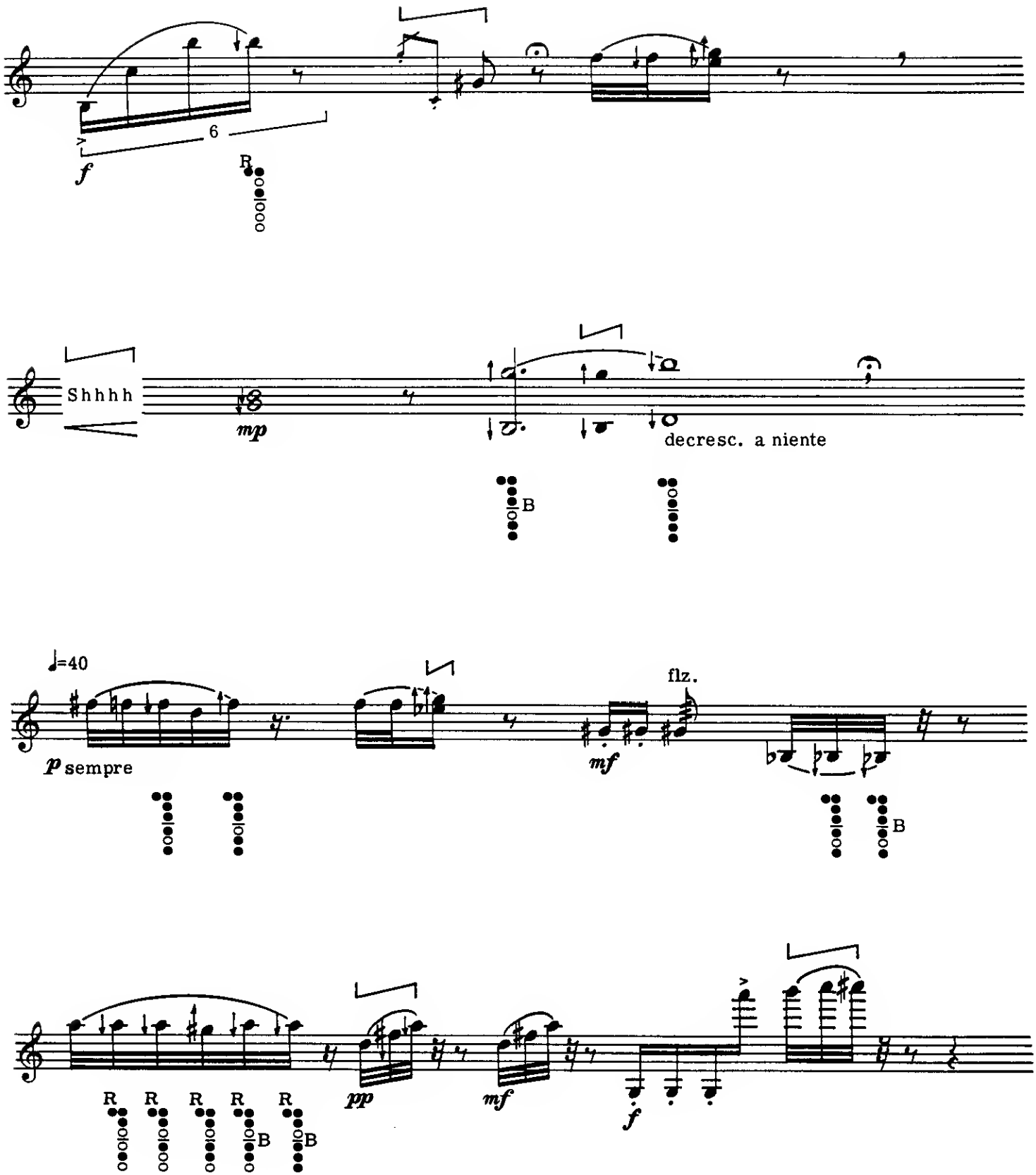


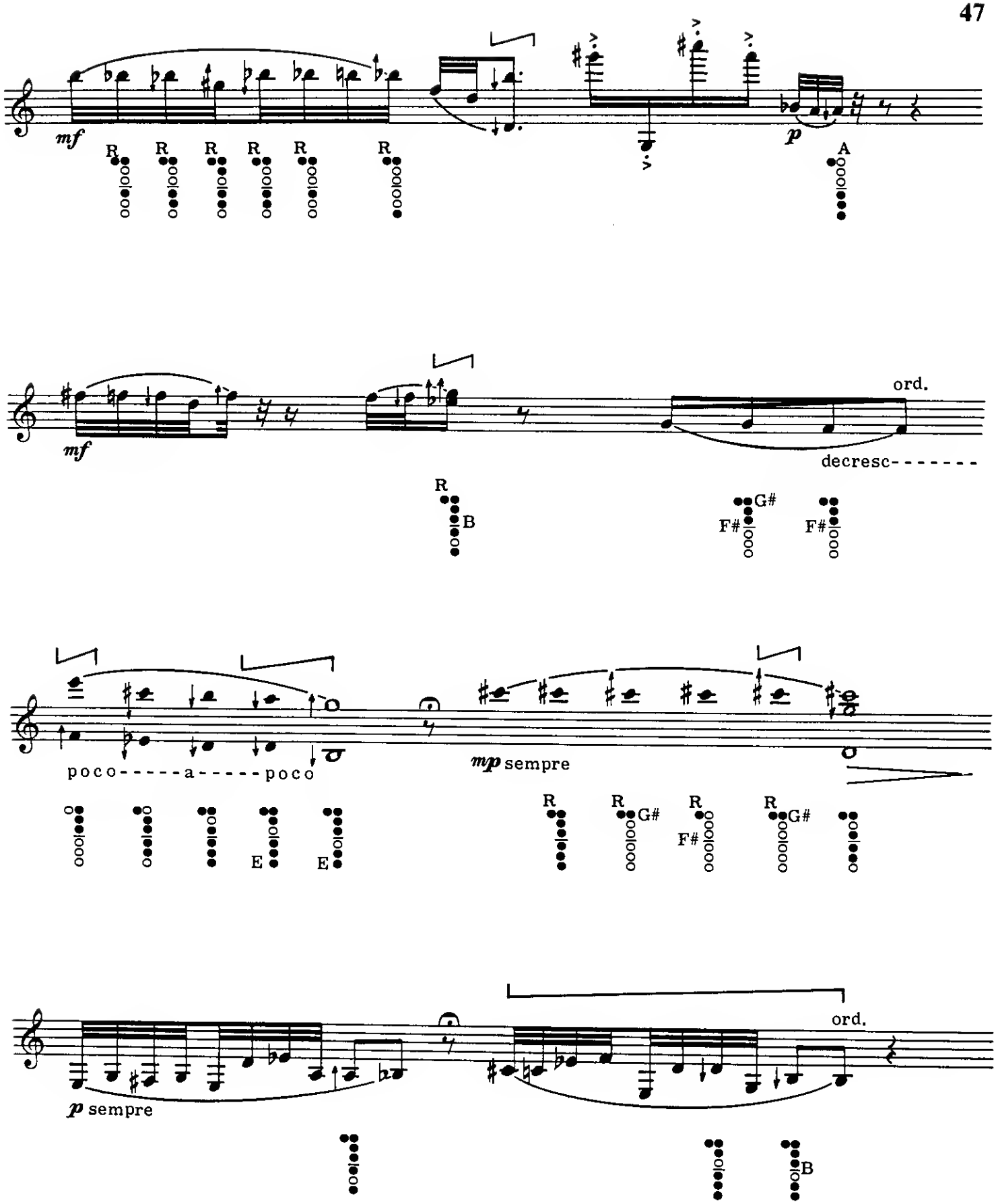


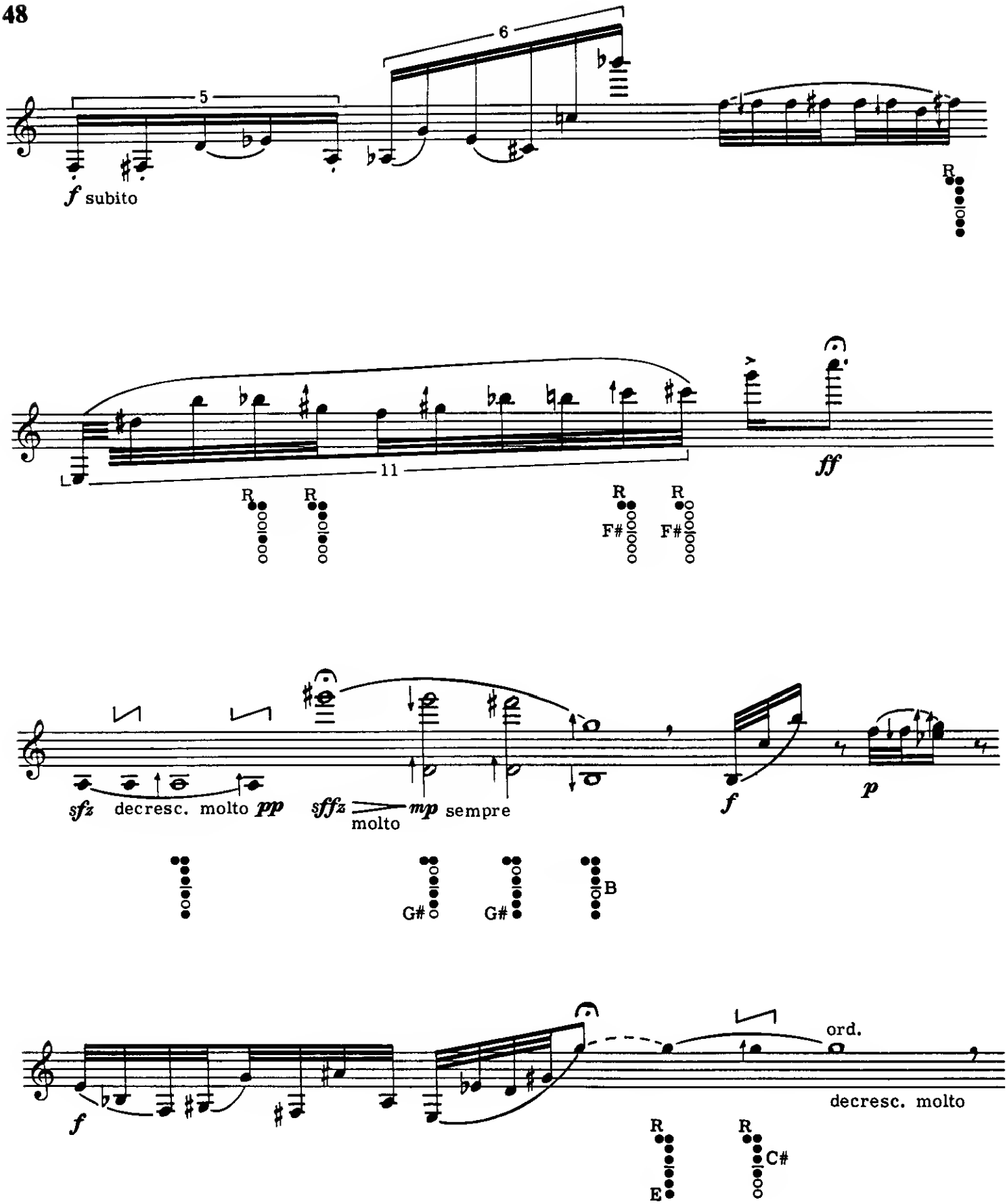


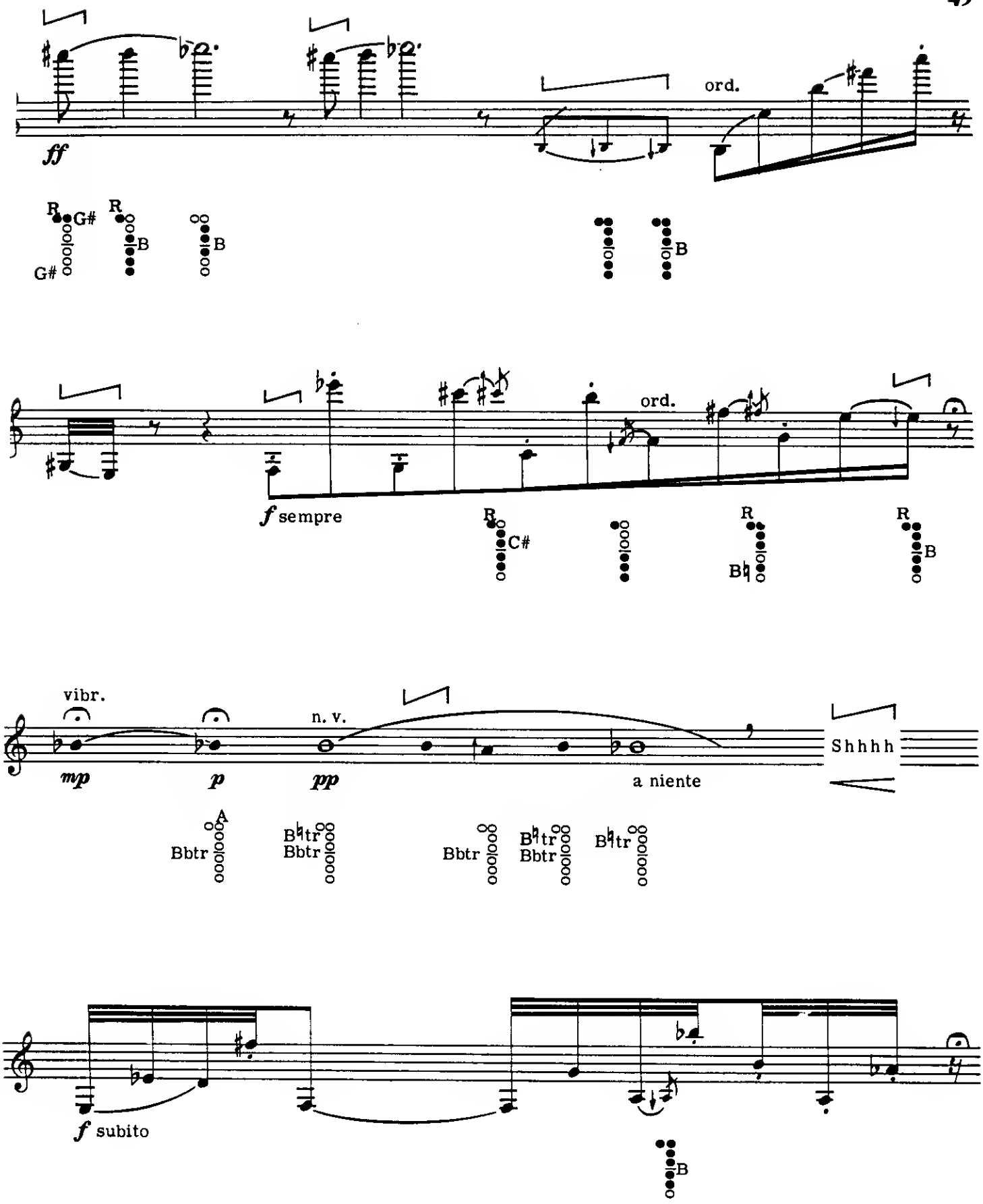


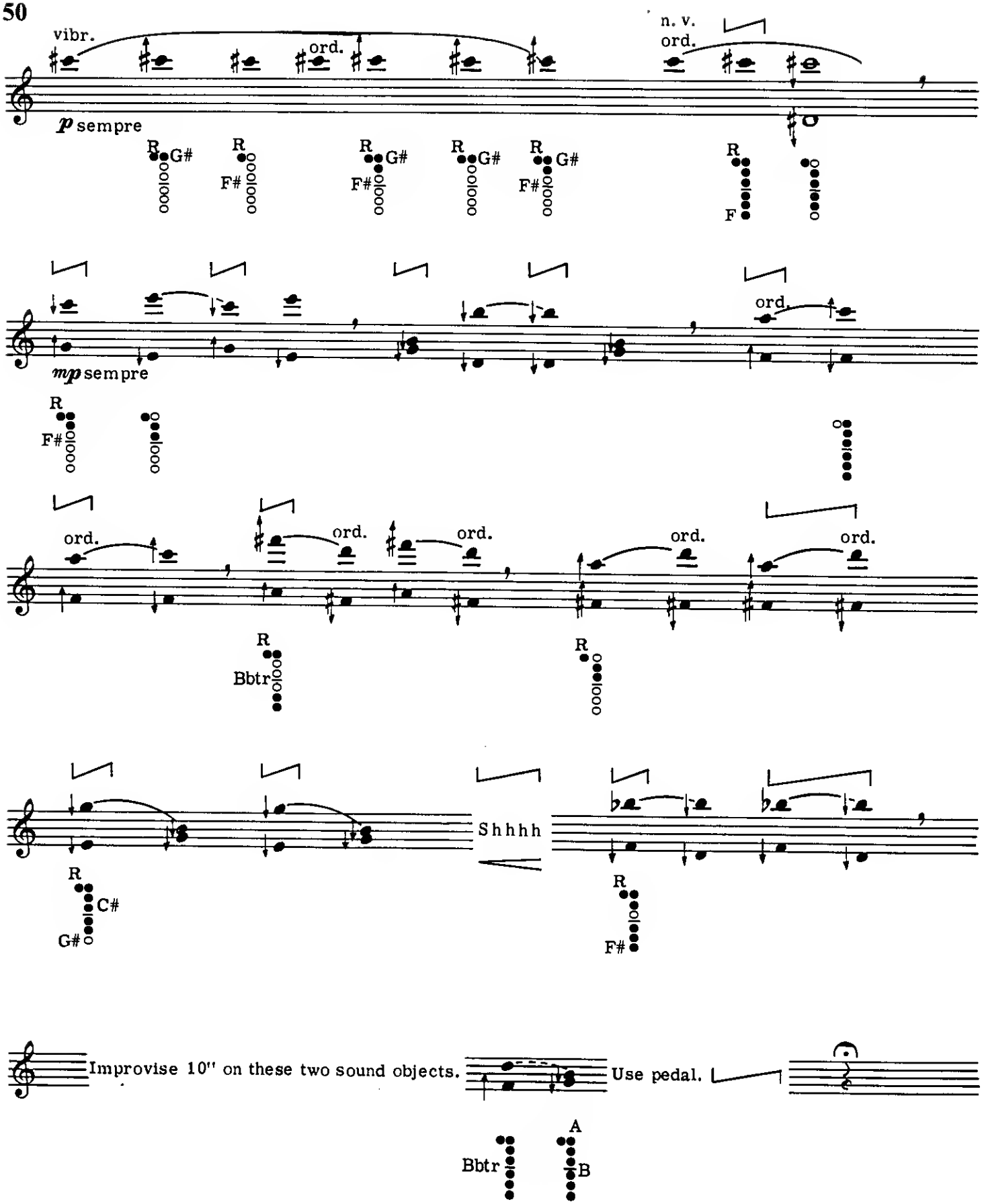
*Maintain indicated fingering.

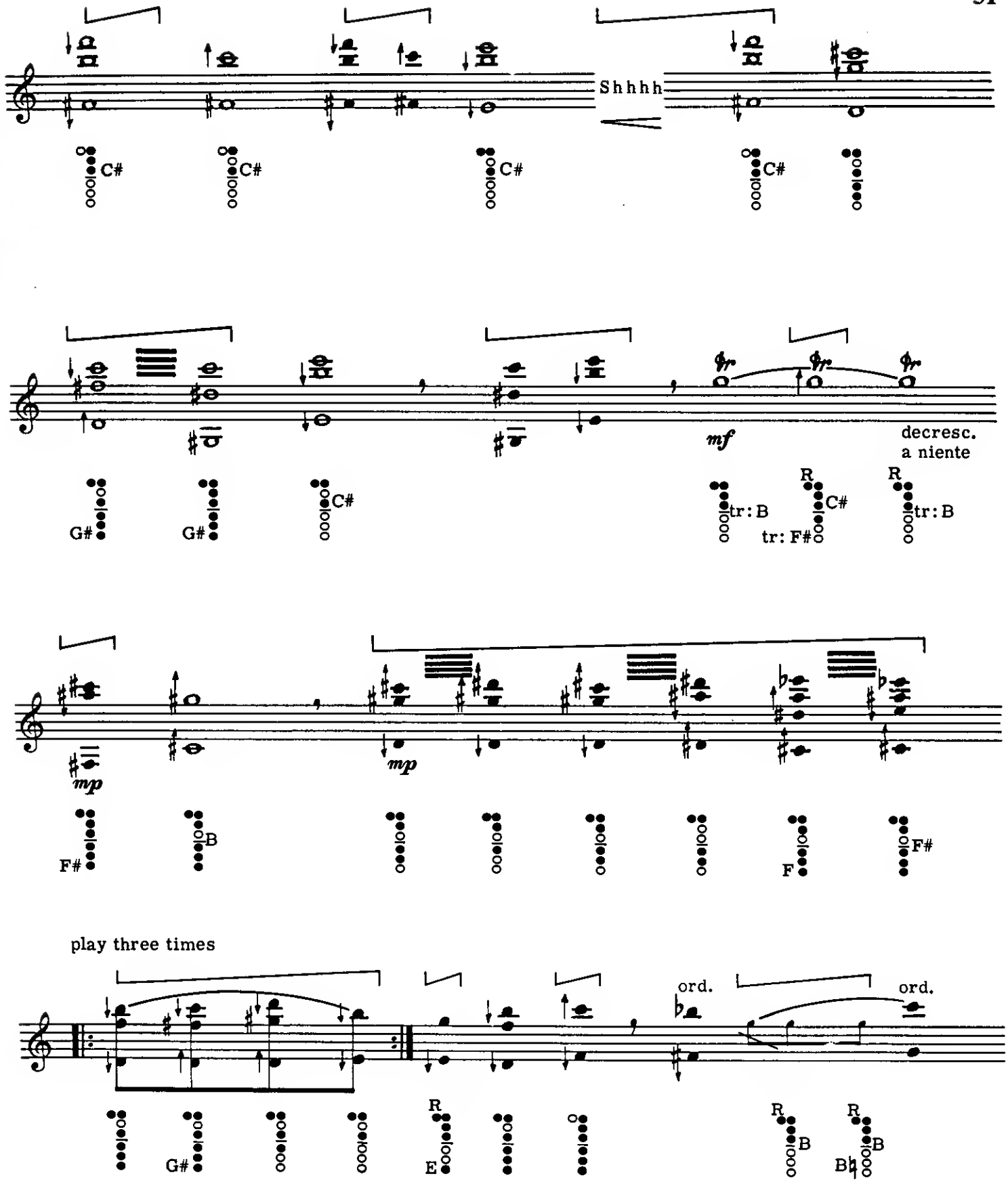

6
f
R
Shhhh
mp
decresc. a niente
B
♩=40
p sempre
mf
flz.
B
R R R R R
pp
mf
f
B B

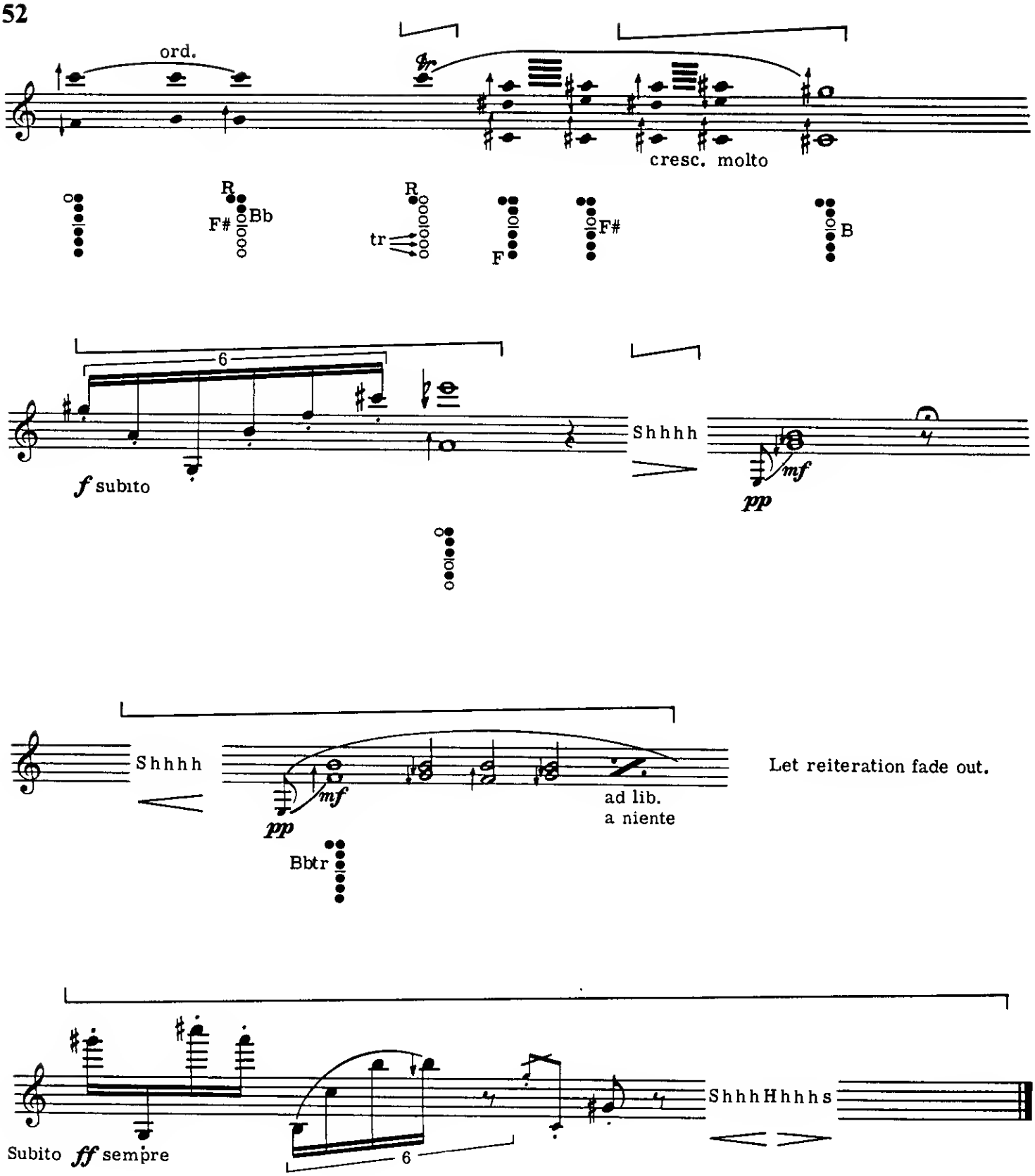

mf
R R R R R R
p
A
mf
ord.
decresc- - - - - - -
R B
F# G# F#
poco - - - - - a - - - - - poco
E E
mp sempre
R R G# R F# R G#
p sempre
ord.
B


5
6
f subito
R
11
R
R
R
F#
R
F#
ff
sfz
decresc. molto
pp
sffz
molto
mp
sempre
f
p
G#
G#
B
f
ord.
decresc. molto
R
E
R
C#


ff
ord.
R G#
G#
R B
B
B
f sempre
ord.
R C#
R B♮
R B
vibr.
n. v.
mp
p
pp
a niente
Shhhh
A
Bbtr
B♮tr Bbtr
Bbtr
B♮tr Bbtr
B♮tr
f subito
B


vibr.
ord.
n. v.
ord.
p sempre
R G#
R F#
R G#
R F#
R G#
R G#
R F#
R F
mp sempre
R F#
ord.
ord.
ord.
ord.
ord.
ord.
R Bbtr
R
Shhhh
R C#
G#
R F#
Improvise 10" on these two sound objects.
Use pedal.
Bbtr
A
B


Shhhh
C#
C#
C#
C#
G#
G#
C#
mf
decresc.
a niente
tr: B
R
C#
tr: F#
R
tr: B
mp
mp
F#
B
F
F#
play three times
ord.
ord.
G#
R
E
R
B
R
B


ord.
cresc. molto
R
F# Bb
R
tr
F
F#
B
6
f subito
Shhhh
mf
pp
Shhhh
mf
pp
ad lib.
a niente
Bbtr
Let reiteration fade out.
Subito ff sempre
6
ShhhHhhhs

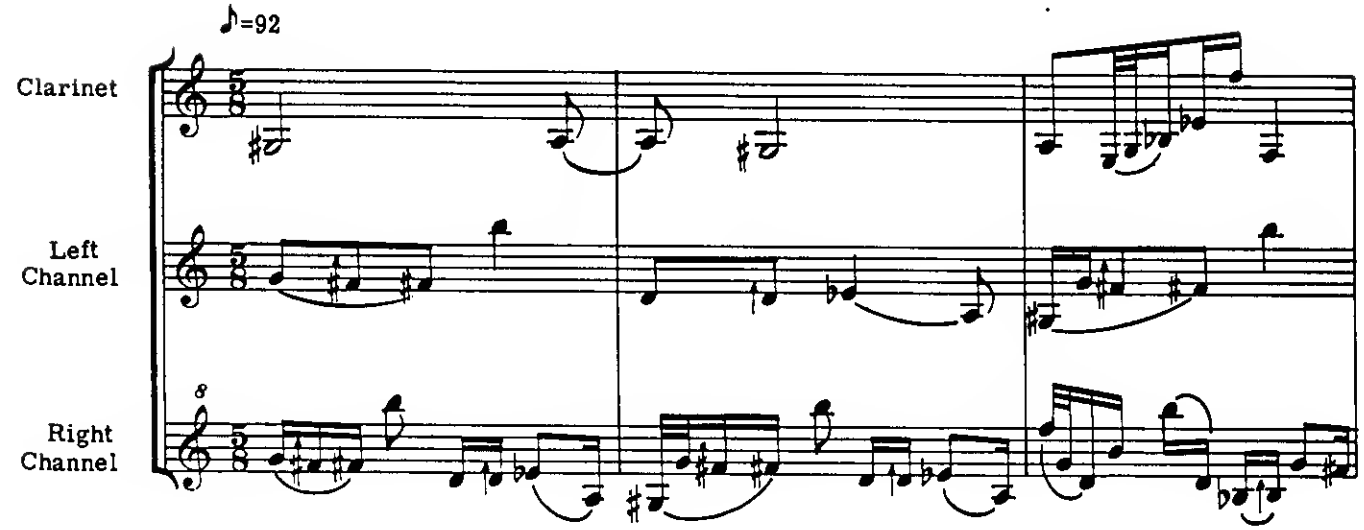
EPIGONE
for
Prepared Tape and Clarinet

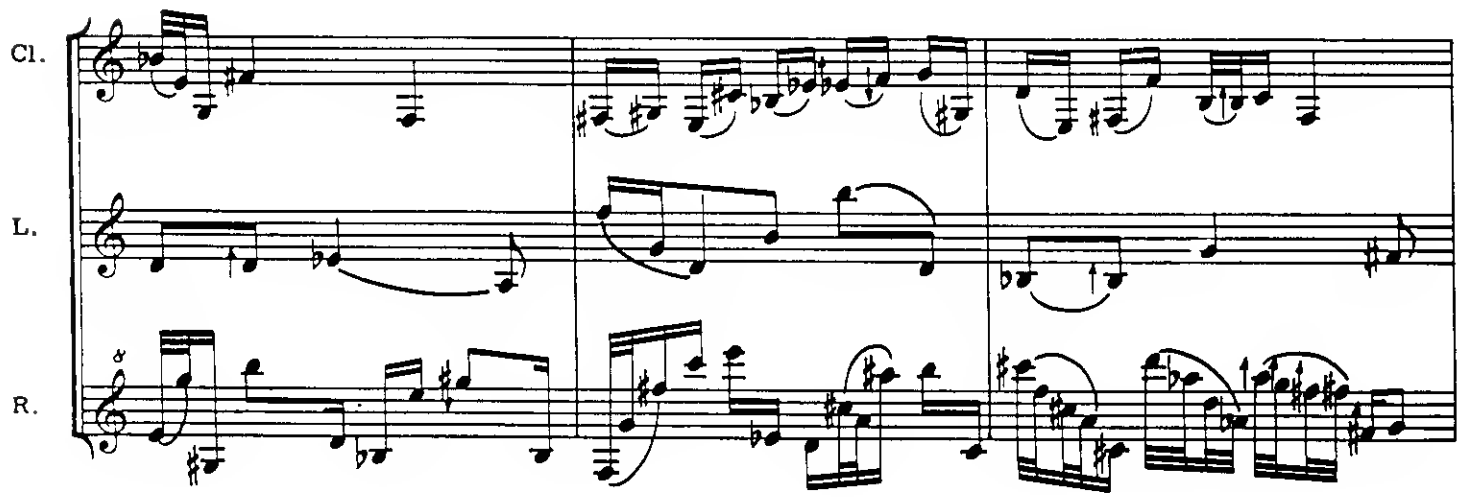
PERFORMANCE INSTRUCTIONS:

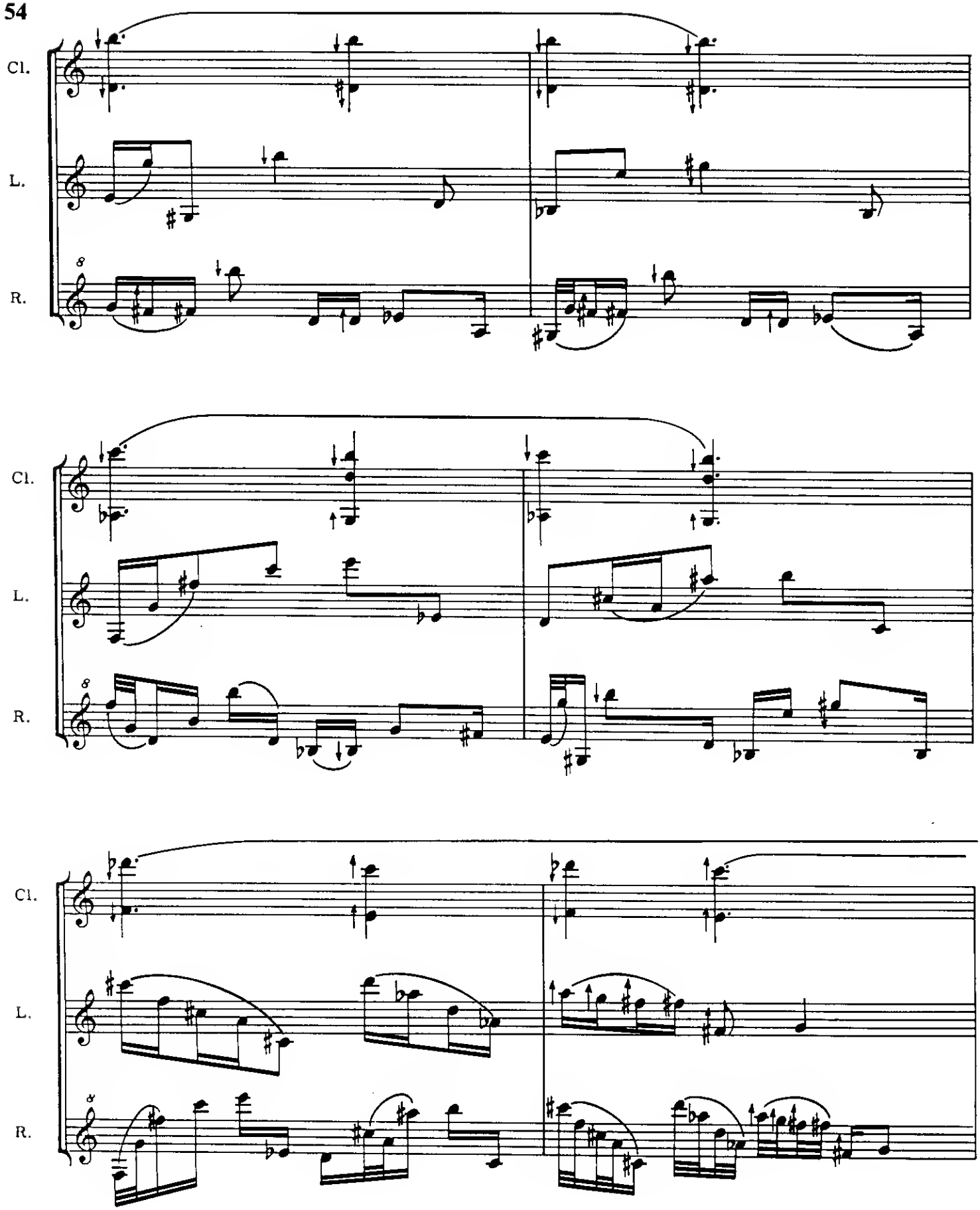
A recorder equipped with "Simul-sync" is required. Prepare the tape in the following sequence:

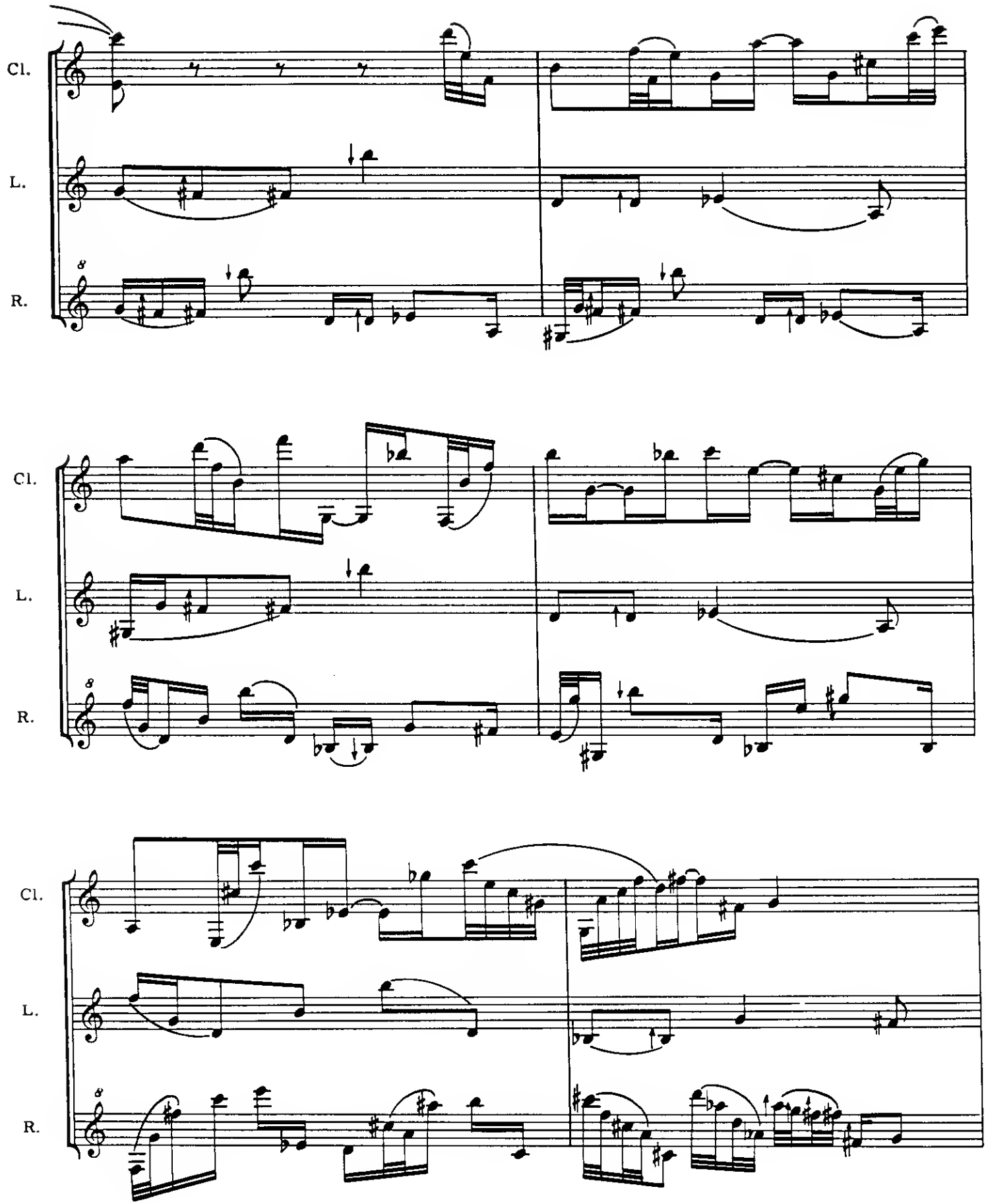
1. First, record TAPE on the left channel at a speed of seven and one-half inches per second (7 1/2 IPS).
2. Next, record TAPE again, this time on the right channel, but at the slower speed of three and three-quarters inches per second (3 3/4 IPS). TAPE must be played through twice in order to fill up the tape.

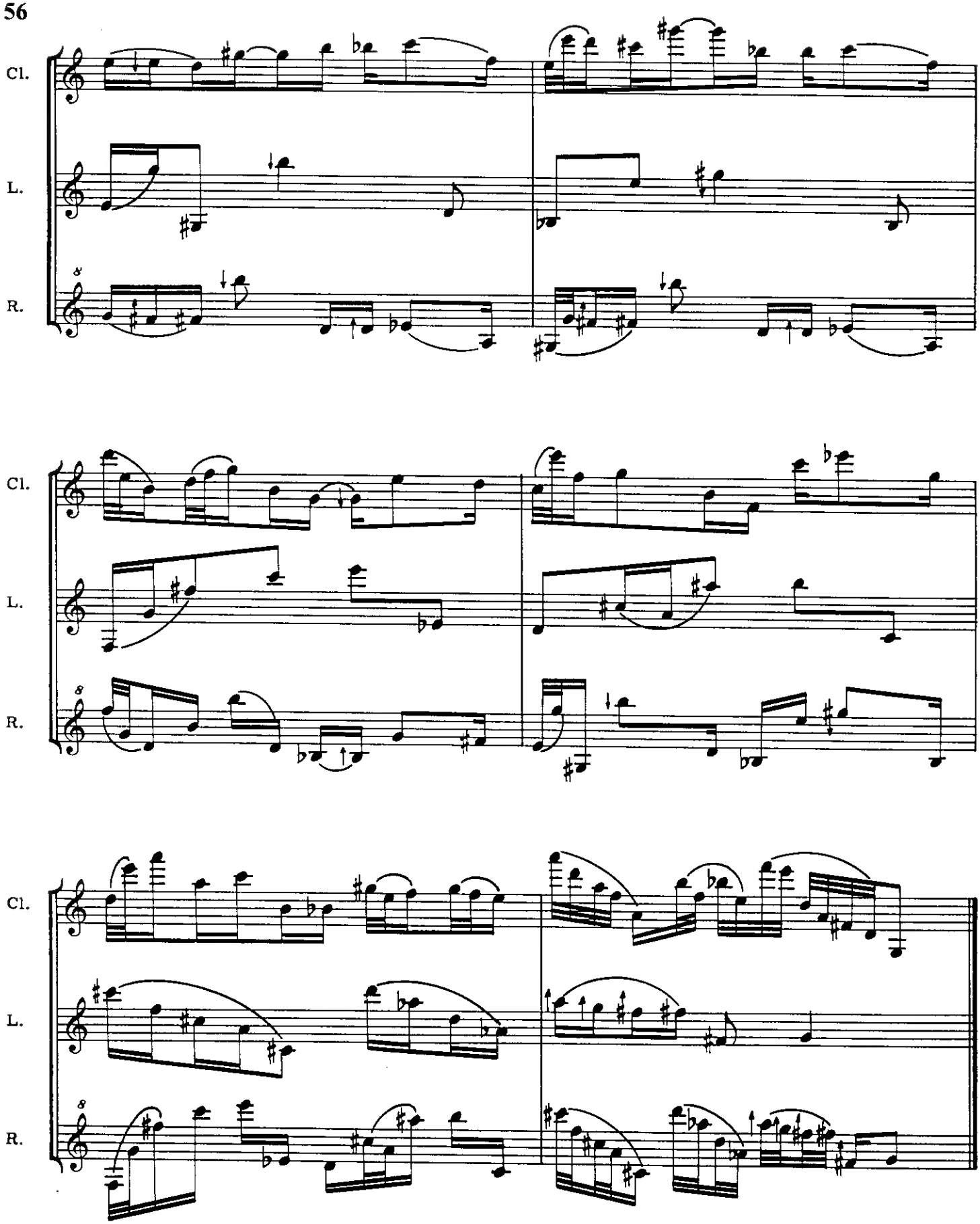
The resulting recording should produce a canon in which the right side is playing the same material as the left side, but twice as fast and an octave higher.





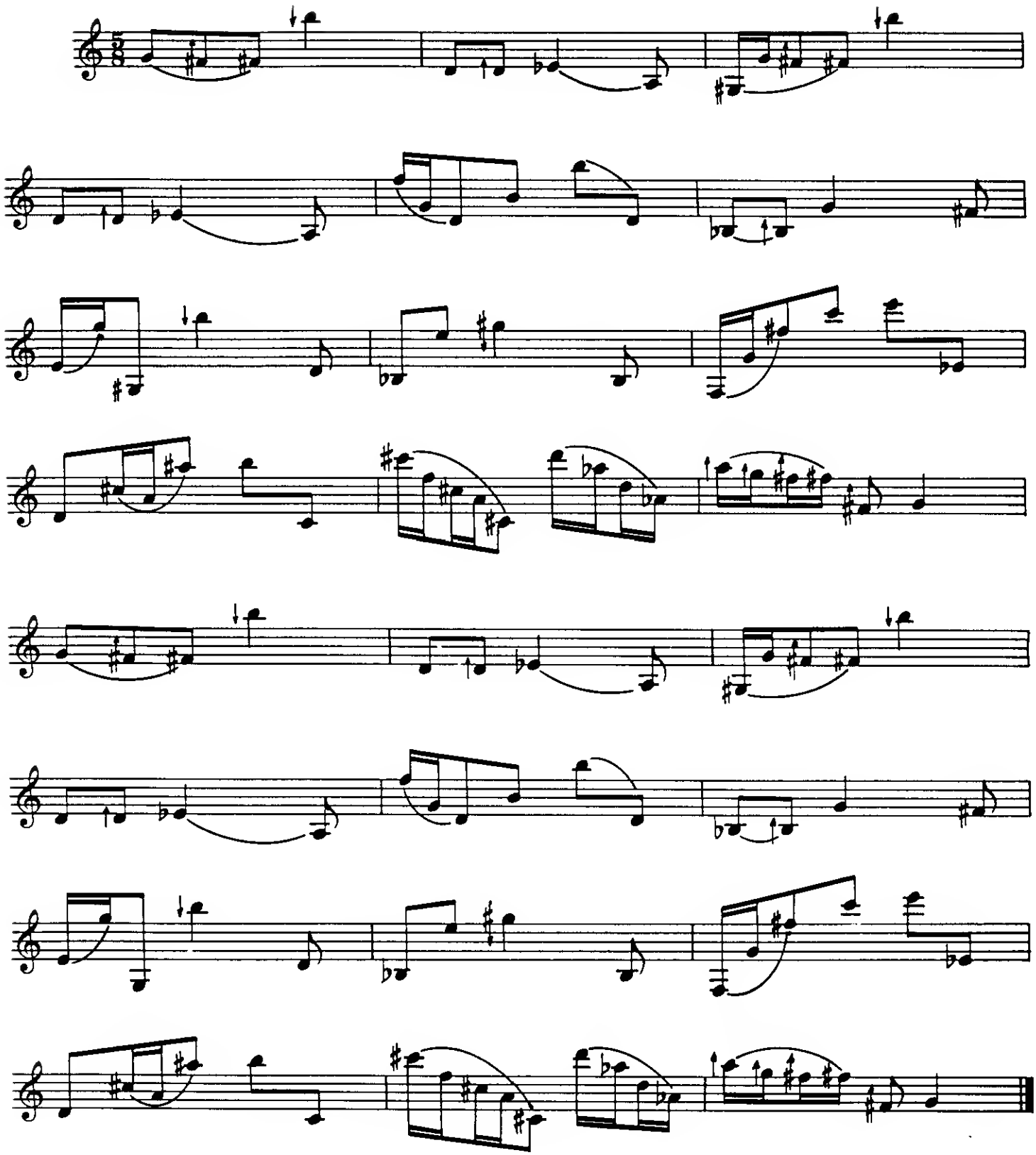

Cl.
L.
R.
Cl.
L.
R.
Cl.
L.
R.


Cl.
L.
R.
Cl.
L.
R.
Cl.
L.
R.


Cl.
L.
R.
Cl.
L.
R.
Cl.
L.
R.

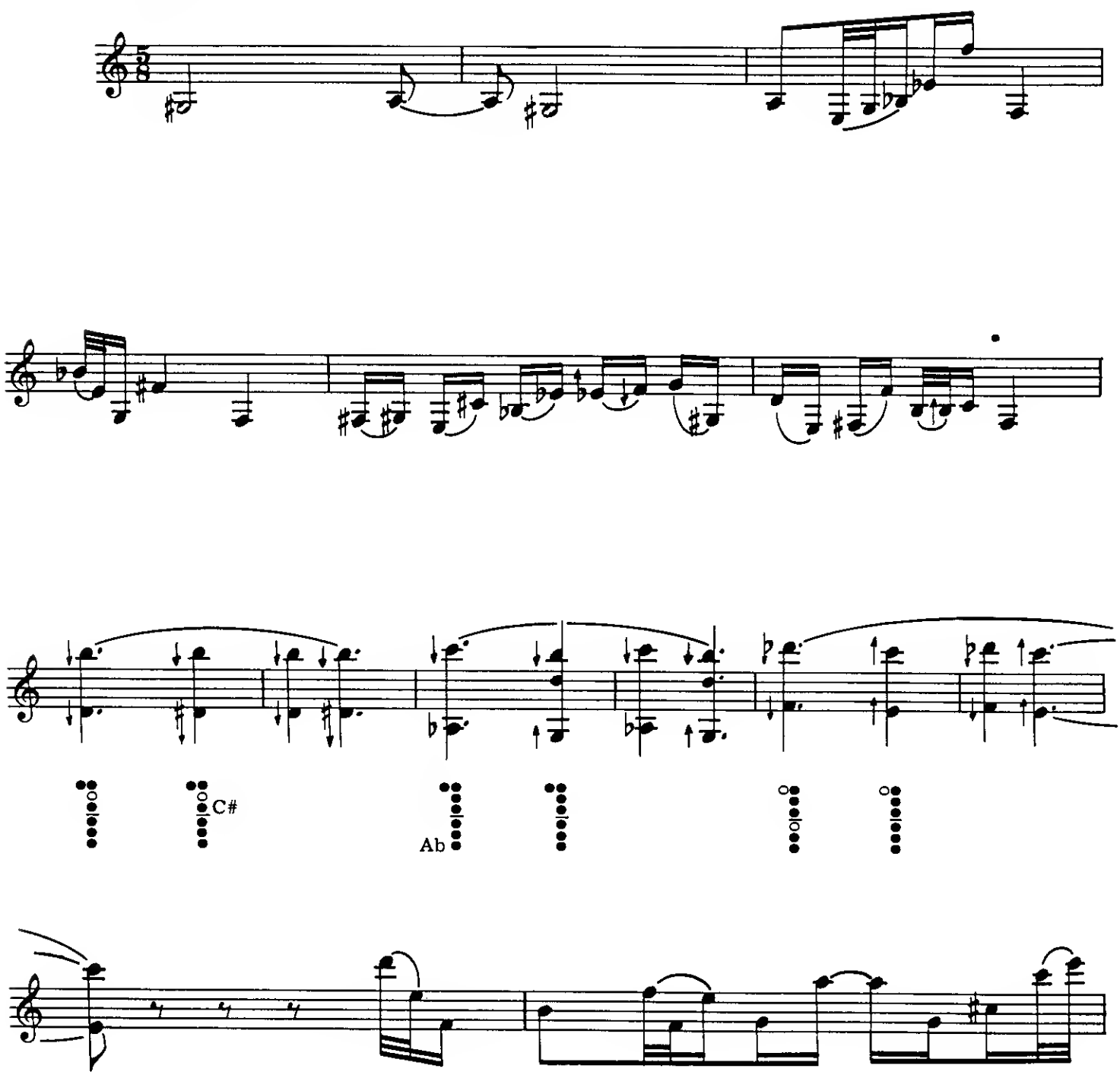
EPIGONE

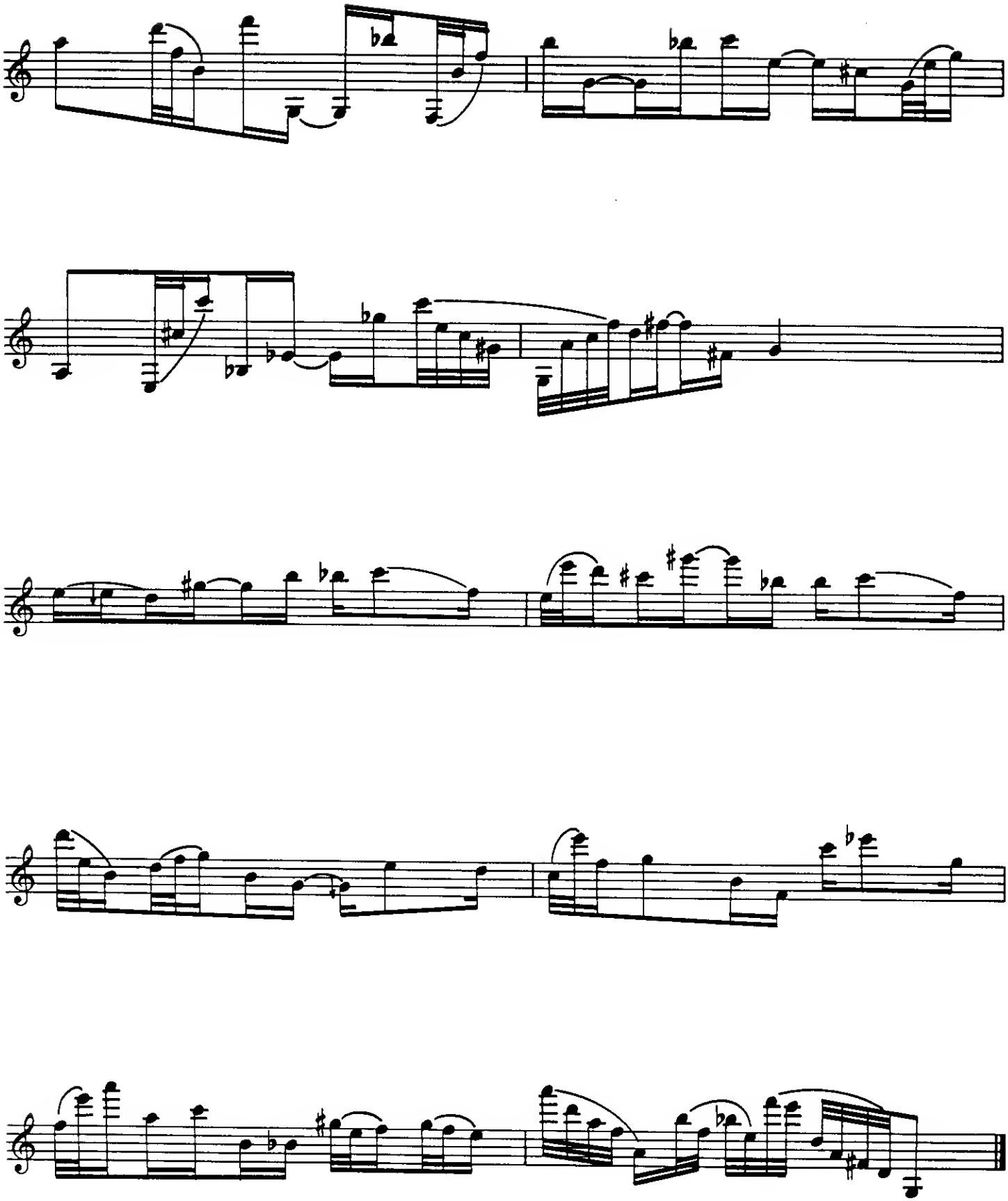
TAPE



EPIGONE

CLARINET





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